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ART TREASURES

FROM THE

WORLD'S FAIR

REPRODUCTIONS OF THE FAMOUS STATUARY THAT ADORNED THE BUILDINGS

TO WHICH ARE ADDED MANY OF THE FAMOUS PAINTINGS EXHIBITED IN THE

ART PALACE

GEMS FROM THE STUDIOS OF

FREDERICK MAC MONNIES DANIEL C. FRENCH KARL BITTER PHILIP MARTINY
EDWARD KEMEYS JOHANNES GELERT AUGUSTUS ST. GAUDENS
LORADO TAFT AND OTHERS

CHICAGO NEW YORK LONDON PARIS BERLIN
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INTRODUCTION

OF THE art at the World's Columbian Exposition it is difficult to speak in measured terms. Externally, nothing like it has ever been seen. The glories of ancient Rome and Greece pale before it; Venice the queen of the Adriatic, to whose wave-washed palaces those of the great Fair were often compared, has yet its dark and narrow canals, its slimy steps, its signs of decay and its poorer dwellings side by side with the more magnificent ones. Whereas in Jackson Park only verdant lawns, floating banners, flowers and the spray of fountains, met the eye.

Mr. Lewis M. Frazer, the art editor, who has traveled in many lands, who is an accomplished critic, and, moreover, whose first glimpse of the Fair was on a rainy evening with all the discomforts of mud and distance to surmount, yet said that nothing had so impressed him since his first view of Rome from the hill of the Capitol. A Frenchman of great taste was reported to have declared that such should have been the Paris Exposition, while the common-place utilitarian iron buildings there were what would have been expected in prosaic America. But all this those who saw it are aware of. And those who did not see it will never know what they missed.

That in which we take most pride is that this glorious creation was the work of American architects, landscape-gardeners and artists backed by American enterprise and capital, and assisted by American ingenuity. Of the projectors of the whole plan little needs to be said. It is known that the original idea started from Messrs. Burnham & Root; that the best of American architects, regardless of any sectional jealousy, assembled in friendly council together; eliminated some features, added others, and subordinated every man his own ambition to the harmonious effect of the whole. It is known that their enthusiasm grew with what it fed on, that it found here such an opportunity as had never before been presented of combining architectural magnificence with beautiful landscape effects, with the enlivening addition of water-courses and with the illimitable expanse of Lake Michigan for background. As Mr. F. D. Millet put it, they went upon an "architectural spree." Something of their inspiration and of their enthusiasm was built into every edifice, and roused similar emotions in the beholder.

The sculptural decorations were lavish in number and of a high order of excellence. Here, too, the best American sculptors were employed wherever it was possible to obtain their services. Not only were the great buildings themselves freely adorned, but the graceful low-arched bridges were enriched with statuary, and isolated pieces occupied important positions in the Court of Honor, or stood effectively backed by the trees of the north end of the park.

It was obviously impossible for a few eminent sculptors to execute with their own hands the enormous amount of statuary required in the short time at their disposal. Therefore the plan was adopted of having them make designs from which, by a mechanical and accurate system of pointing off, large copies could be produced by workmen of recognized skill. The statues were first modeled in clay, which is the easiest substance to work in, and the most perishable. When these were of the right size, plaster molds were taken of them from which castings of staff were made.

Staff was the material of which practically the whole Fair was constructed. It is similar to stucco, and consists of plaster of Paris, with an admixture of hemp or jute to strengthen it, on the same principle that hair is used in mortar or straw in brick. It formed not only the bulk of the adornments of the Fair, but clothed, with a semblance of marble, every building on a frame of wood, or, of iron, or—as in the case of the Art Building, which had to be fireproof—of brick.

Statistics are prosaic things, yet one gets some conception of the enormous amount of work done here by understanding that something like a million barrels of plaster were used, the material of this entire country being consumed in the work. So many carloads of fibre were needed that Mexico was entirely depleted, and it was found necessary to send to Australia and New Zealand for hemp, and into the open markets of the world for jute.

Subordinate to Dion Geraldine, General Manager, E. R. Graham, Assistant Director of Works, and Daniel H. Burnham, Director of Works, the organization of the Sculptural Department was completed in February, 1892, by W. D. Richardson, General Superintendent of Exterior Staff Covering and Sculptural Decorations, with S. T. Jacobs as his assistant.

The Forestry Building was selected and fitted up for a studio, the dimensions of which were 208x528 ft., it being the largest studio known in the world's history.

Samuel Wells was appointed as Superintendent of Sculptures with John Baker and Albert H. Compton as his assistants. The foremen of the plaster modeling department were Carl Beil, A. H. Lukeman and Chas. A. Lopaz.

The Clay Modeling Department had for its foremen G. Zoulnay and George Wagner.

The foremen of the Molding and Casting Department were Philip Neider, D. W. Wells and Thomas Lamond.

Among the eminent artists who prepared the sculptural designs were Daniel C. French, Karl Bitter, Philip Martiny, John J. Boyle,

Lorado Taft, M. A. Waagen, Robert Krauss, Miss Alice Rideout, Theodore Bauer, Richard W. Bock, Edward Kemeys, A Phimister Proctor, C. Rohl-Smith, O. L. Warner, E. C. Potter, Miss Enid Yandell, Bela L. Pratt, Chas. A. Lopaz, W. Larson, E. H. Wuertz, H. A. MacNeil, Leopold Bonet, Johannes Gelert, Larkin G. Mead, Frederick MacMonnies and Augustus St. Gaudens.

The following named sculptors were actively engaged in the construction of the statuary, viz: Max Mauch, J. Loester, A. E. Sail, J. Conti, A. Viott, A. Lindstrom, P. Wiehl, F. Lemon, C. Barth, G. Gerlock, J. Pollock, C. Weiler, J. Schild, T. Kamensky, W. Anton, R. Reszek, J. M. Griffith, Geo. D. Peterson, F. Weil, H. Ringelke, F., Moreau, V. Schnider, P. Gordon, G. Calatone, W. Fishel, W. Frankel, W. LaFavor, F. Schmohl, J. Malgaard, K. Gimmie, J. Bartelemy, Max Hinzpeter J. G. Jack, L. Viscia, S. W. Neill, N. Deutch, C. Guissippe, O. Schimkowitz, A. Roselle, P. Barberie, J. Stits, H. P. Pederson, Robt. P. Bringhurst, R. Lehn, Chas. Mulligan, Miss Zulime Taft, Miss Carrie Brooks, Miss J. Scudder, Miss Bessie O. Potter and Miss Julia Bracken.

Of the single pieces of statuary the beautiful Columbian Fountain by Frederick Mac Monnies possessed an importance which made all lovers of the beautiful mourn when it passed away. So, also, the great gilded statue of the Republic, by Daniel C. French, which stood at one end of the Grand Basin; and the noble and joyous Quadriga group of Columbus in Triumph, above the portal of the Peristyle. The spirited representations of American animals by Kemeys and Proctor; Martiny's exquisitely graceful adornments of the Agricultural Building, were of all of a more than transitory value. But it is idle to single out a few; one might add to these; Bitter's numerous groups, Taft's poetic floral decorations and very many others.

Beside the statuary there was much important mural painting in the Fair which has in some instances been destroyed with the buildings, and in others is fortunately preserved. George W. Maynard filled the porches and vestibules of the Agricultural Building with the classical deities of harvest; Miss Mary Cassatt, and Mrs. Mac Monnies painted large panels of "Primitive Woman" and "Modern Woman" for the Woman's Building. The four corner pavilions of the Manufactures Building had great lunettes decorated by Mac Ewen, Melchers, Millet and Earle; its eight small domes were frescoed by Reinhart, Blashfield, Shirlaw, Beckwith, Cox, Simmons, Weir and Reid.

Thus the externals of the Fair were in themselves a feast to the lovers of beauty, and as for that great gathering of the best work of all nations in the Art Palace, we have never been favored with its equal. It gave to the American student the chance of becoming acquainted with all the best work of foreign schools, such as could only be obtained by a prolonged tour in Europe, with access to every private gallery, and accompanied by the services of a competent judge to point out what was most worthy of attention. The number of these pieces alone is astonishing. In the United States section there were in all 3,128 objects of art exhibited; in that of France 1,311 with Great Britain and Germany coming near to this figure, and some of the smaller nations making exhibits remarkable for quality, although not so large in quantity.

Of this bewildering array, but a small part could be thoroughly seen, or, even if seen, borne in mind by the most devoted student. Yet each visitor no doubt went away with his memory nobly enriched by some new ideal of beauty, and probably no two minds held exactly the same treasures.

The Fair was an enormously costly undertaking. In its building and equipment it took almost incredible sums from America, and from Europe. Our share of the expenses has been amply repaid to us, though with that fairy gold which no material scales can weigh; those riches of imagination which cannot be computed in dollars and cents. When, at the opening of the exhibition there were cavillers at the vast expenditure involved, Mrs. Van Rensselaer, one of our ablest judges of art wrote:—"So far as I was able to discover, none has been expended for mere show. A great deal has been spent for mere beauty, but this is a totally different thing. A great deal has been spent for symbolic magnificence, for the exaltation of art, as expressing the dignity of the nation, and the existence of its nobler aspirations and achievements. But this is a right and worthy aim; this is the only aim which could justify us in largely displaying our material wealth, our commercial enterprise, to the eyes of our own people and of the outer world. It is the consistent and skillful achievement of this aim which is making our Fair a thing that will really exalt America at home and abroad." That is the point of view of the lover of art that is growing daily to be, more and more the point of view of all of us. For the Fair made us all lovers of art.

"An I should live a thousand years,
I never should forget it."

In the present work it has been the aim to preserve for the eye what the mind may have forgotten in the multitude of treasures once beheld at the Fair. Many of them, having been wholly lost, the value of a reproduction of this kind is greatly enhanced, and to the art lover particularly, will prove of lasting pleasure and profit.

The descriptions have been prepared under the supervision of one of the ablest art critics in the West and may be relied upon as accurate.

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THE TRIUMPH OF COLUMBUS (QUADRIGA).—On the summit of the arched entrance through the Peristyle, that noble portal to a most noble exposition, stood the masterpiece which has become known as the Quadriga. Probably Columbus never rode in triumph like this,—his entry into Granada was the nearest approach to it—nevertheless, such a glorification of him, similar to that of victors of classic times, was altogether fitting and appropriate. The group itself was one of which it is difficult to speak in measured terms, so thoroughly was the idea of grandeur and of festivity carried out, so harmoniously did two of our leading sculptors, Daniel Chester French and Edward C. Potter work together in the creation thereof. For this is the work of two men, whose hearts indeed "beat like one." The proudly-stepping chargers are from the hand of an admirable animal sculptor, Potter, and French is responsible for the figures. That of the great discoverer stands erect, proud, joyous looking, leaning on his jeweled sword in the chariot. The horses are led by two exquisitely light and graceful girls in classic attire, and one of the novel features of the group is the introduction of the two delightful little pages or heralds, who ride beside the chariot on either hand, holding trophies inscribed with the name "Columbus." Their standards, the pole of the chariot and the joyous nymphs are all wreathed with flowers. It is hardly too much to say that no better group surmounts any of the famous triumphal arches of the world. It was an achievement of American sculpture, now, alas, sunk in the waters which for a year flowed tranquilly beneath it.

FIRE UNCONTROLLED.— This companion-piece to "Fire Controlled" stood on the right hand of the south entrance of the Administration Building. Its highest figure represented the destroying element, fierce, excited, carrying all before it, typified in a vigorous nymph or goddess, her streaming hair and drapery adding to the effect of wildness, and the serpent entwined about her arm showing treachery and danger. Her writhing, twisting form arose from a sculptured blaze of combustible matter, on one side of which a kneeling female figure was applying the torch, and, on the other, Boreas, the storm king, with cheeks inflated, was urging on the flames to their devastating course. Here again the spiral movement running throughout the whole group is easily followed, from the high, serpent-wreathed arm of the central figure, down through her swirling drapery and the clouds of smoke and flame. Great knowledge of the human figure, wonderful invention and a striking sense of the picturesque were shown in all Mr. Bitter's work. He had more groups to execute than any other sculptor employed at the Fair, as it was naturally determined to make the Administration Building excel all others in the profusion and quality of sculpture which decorated it, and the entire work was entrusted to him. On the one hand he avoided the super-abundance of dignity and repose which is peculiar to much architectural sculpture, while on the other hand he never degenerated into mere prettiness.

FIRE CONTROLLED.— The principal sculptor whose works appeared on the Administration Building at the Fair was Karl Bitter, of Vienna and New York. There was method in the selection of the subjects for these majestic forms, and mind and thought behind the method. Where the building arose from the ground, it was considered appropriate to place at the four main entrances groups representing the four elements, and to avoid repetition, Mr. Bitter conceived the idea of placing on one side of the doorway the element uncontrolled and on the other an embodiment of it as under human dominion. Thus on one side of the south entrance was the group called "Fire Controlled," composed of a central female figure bearing aloft a torch symbolic of light, the best gift we receive from fire. At her feet was a sturdy smith holding a large sledge hammer on the prone figure of a fire demon whom he had overthrown. The feet of this figure were chained to an altar on which rose the sacrificial flame, one use to which fire was put in the religious ceremonies of ancient nations. This mythologically demonstrated that fire must be tamed before it can be of use to mankind. Artists noted the beautiful curve running through the entire group from the head of the prostrate figure along his lithe limbs, up through the drapery of the fire goddess to the crowning flame of her torch. What is called in art " the repeating curve " played through the young smith, or Vulcan, as he was sometimes called, who completed the group.

THE WATCHFUL ELK.—On the graceful low-arched bridges across the water-ways of the Columbian Exposition were placed statues of native American animals, on guard as it were at the two extremities. These were attractive to hosts of people, and fortunately for the dissemination of worthy artistic ideas, they were entrusted to the very competent hands of Edward Kemeys and A. Phimister Proctor, two of our best sculptors of animals. Our illustration reproduces one of the massive elks, modeled by the latter. As Mr. Proctor has hunted our wild animals all over the continent both for sport and for purposes of study, it is not a matter of surprise that his statues are full of character and vigor. Referring to his own work in the Exposition grounds he says: "With heads raised, and nervous alertness and attention, expressed in every graceful lime, four elks stand in front of the Administration Building, and others are placed at intervals along the lagoon in attitudes as watchful as though they gazed upon the purple heights of their familiar mountains." These beautiful and stately creatures are identical with the moose of our North-western wilderness. They are shy and solitary by habit, except at the breeding season, when occasionally they venture within range of the sportsman's rifle. They delight in marshy places and in forests, but are likewise well adapted to travel over the snow, having been formerly tamed and employed in Sweden as the reindeer are now. The elk can gallop with speed, though its ordinary gait is a shambling trot. Only when the deep snow impedes it, are the hunters, aided by snow-shoes, able to run it down. Its senses are so acute that to capture an elk alive is a rare achievement. There are hunters, it is said, who decoy within rifle-shot the male elk, especially during the breeding season, by imitating the plaintive mooh of its female. Many will undoubtedly affirm that this is ignoble sport, but hath it not been said that "men are deceivers ever."

GRIZZLY BEAR "OLD EPHRAIM."—The grizzly of our own continent, still a denizen of Rocky Mountain fastnesses, was fittingly undertaken by sculptor Kemeys, who has studied the animal both as sportsman and artist. In his own picturesque style he tells us that " old Ephraim " is a male grizzly, guarding the approach to his lair. He has been marching down the canyon when his quick ear catches some note at discord with nature's harmonies. This rivets his footsteps in their tracks, suppresses his breathing almost, and so he stands with set ears, straining eyes, protruding lip, expanded nostrils, impressible to the next touch which shall rouse his nature into madness.

As down the glen he strode along,
Vanished the black-tails branching prong,
And even the finch's low, sweet song
Stopped in the pine above him.

Without the elegant grace of the deer or the stealthy agility of all the great cat tribe, the bear yet has characteristics of his own which interest the artist. A massive sullen creature is he, with a hulking slouch to his walk, the embodiment of rough obstinacy. That he also has his comic side—at least that there is an element of humor in some of the numerous bear species that abound on our continent—has been shown by Kemeys in some of his other groups such as "The Grave-digger," and " The Soul of Contentment," the latter a young cub, rolling over licking his foot, something after the manner of human babies. Kemeys also made a clever little group of a bear with a sweet-tooth, stealing honey deposited by the little busy bee in the hollow of a tree.

TOILERS OF THE FARM.—This group of man and farm horse will be remembered by countless thousands who saw the beautiful Court of Honor. It is one of a series of works of the same character, designed by Daniel C. French and Edward Potter, which stood on massive pedestals on the landings at the main basin. In each case the animals were the work of Mr. Potter, and the human figures that of his gifted associate, a like arrangement having existed between them in the production of the Columbus Quadriga. The horse in this group was greatly admired, being a life model of a heavy Percheron, which is used for draft purposes on Mr. James M. Turner's stock farm, near Lansing, Mich. Probably never before was the cart horse, the horse of the farm, treated with such dignity. The worth of his labor is recognized, and the creature himself seems to be aware that without him the tilling of the fields would be impossible, except as savages might attempt it, and the swelling curve of his neck, and his intelligent eye show that he is proud of helping his master who stands beside him, while they both rest after the work of the day. The latter is a splendid type of the young American farmer; booted and free—throated as if ready for toil in the fields, he grasps the bridle-rein in his left hand and a spade in his right. Muscular, round-faced and passive looking, he is a picture of the health and contentment that are associated with the farm and the freedom of rural life.

TOILERS OF THE PLANTATION.—This is a companion work of the preceding, both groups being duplicated at the entrances of the great department buildings before which they were placed. The figure here supplied by Mr. French, is that of a brawny negro, probably suggestive of Southern plantation labor, but certainly exhibiting the same harmony of motive as in the other compositions of this class. He has a rope about his body and ankles, his bullet head uncovered, and he stands beside the horse, resting one hand against the harness, and holding a whip in the other. The animals in both of these groups are really noble and grand in style, and it would be hard to imagine more absolutely appropriate decorative groups for the position they held. They stood on the right and left of the boat landing on the west side of the south canal in front of Machinery Hall, and were duplicated on the north side of the main basin in front of the Manufactures Building. Natural forces, human labor, and the products of agriculture were shown in the three great buildings near them, and were suggested with dignity and originality in these remarkable groups. Much wondering comment was made about the artistic sympathy that existed between Messrs. French & Potter, enabling them to so ably supplement each other's designs. Such partnerships are not unknown in literature, as witness Beaumont and Fletcher, Erckmann-Chatlain, and others, but it is a rarer circumstance that two highly-gifted sculptors should work together in such harmony with such complete success.

WHEAT GROUP.—This is one of two groups in which the bull, the king of agricultural animals, is finely represented. It stood on one side of the boat landing on the Grand Basin opposite the main entrance of the Agricultural Building, and was repeated on the south canal at the west entrance. By the side of the fine, majestic beast stands a queenly, classic figure, bearing a scepter in her right hand; in her left, which lies caressingly along the powerful neck of the animal, is a bunch of lilies. In her hair are ears of wheat, and behind her, a sheaf is thrown across the back of the bull on which she leans. The bull, by the way is the copy of a noble Durham, at present on Mr. Turner's Springdale stock farm in Michigan. It is a massive and splendid creature, fitly symbolizing the power of agriculture, that power which underlies all others. Human command of the resources of nature is here typified. Brute force subdued and aiding the reign of peace and prosperity. The figure is as fine as the animal, and the treatment of both is in the closest harmony, both in general method and particular combination of forms and lines. Making a woman the queen of the harvest field seems to express most completely the entire subjugation of nature. As is proper, also, she is of a healthful, robust, queenly style of beauty. Her drapery is abundant, modest and singularly fine in the flow of fold and in the expression of underlying form. This, also is one of the joint productions of Messrs. French & Potter.

INDIAN CORN.—In this companion-piece to the "Wheat Group" the bull shown by the artist appears somewhat less meek and docile. His nostrils are here liberated from the ring which ran through them in the other, a curb of servile subjection. The figure beside him is that of a stalwart Indian woman, by nature almost as untamable as the animal on which she leans. In her hand, like a rod used for guiding its course, she carries a long staff of our characteristic American cereal, maize or Indian corn. Behind her on the back of the animal is a bundle of ripened ears, such as she has won from the earth by primitive methods of husbandry. The appropriateness of having a squaw typify Indian corn, just as a beautiful classic goddess stood for wheat, the grain known to all the ancient world, may not be questioned; the figure itself is full of native grace and strength, with a suggestion of savagery. Her type of countenance, her heavy hanging hair and head-dress show how suited our aboriginal types are to artistic appliance. Her blanket hangs in heavy folds, regal and effective, although true to Indian garb; the foot which appears beneath the folds is moccasined; the muscular arms are bare. Edward Potter is taking rank as one of the best of our animal sculptors. Daniel Chester French has long stood among the first of those who devote themselves to the human figure. Among his best-known works is the memorial to Milmore better known as "Death and the Sculptor." This received a medal at the Paris Salon, perhaps the first instance of such an honor being won by an American artist wholly uninfluenced by French methods, for Mr. Freuch had formed his own style before going to Europe.

"THE REPUBLIC."—The most impressive sculpture within the limits of the White City, a work by D. C. French, is the gilded colossal figure of the "Republic," which stands on a huge pedestal rising from the waters of the Basin in the Court of Honor. In execution it is nearly faultless; in size it is enormous; the figure towering 65 feet above its pedestal, which in turn is 40 feet above the lagoon. This makes it the second largest statue on the continent, its only superior in size being the Bartholdi colossus of "Liberty" in New York Harbor. Republica stands on her massive pedestal, proudly yet gracefully surveying the Administration Building, the classic folds of her drapery suggesting the antique while the face shows the intellect and beauty of the nineteenth century. In her right hand she supports a globe, on which an eagle is poised, her left resting on a staff which reaches to the plinth and is surmounted by a Phrygian cap. Never was the great American Republic so greatly symbolized. A single illustration will partially show forth the majesty of its representative. If a man of average height were to stand on Republica's shoulder he could only reach to her ear; and yet, large as she is, she is in perfect harmony with the proportions of the adjacent buildings.

HOROSCOPE OF THE RACES.—The remarkable composition which is here shown, deemed to be one of Martiny's most striking conceptions, was disposed at the highest points on all the pavilions of Agricutural Building. Even at this altitude one could easily discern the graceful poise and beauty of the figures, outlined against the clear background of the sky, but the nature of their peculiar burden was a subject of continual wonder to beholders. This so-called Horoscope consists of four female figures, each displaying the natural characteristics of woman on one of the four great continents. Europe is represented by a charming Caucasian; Asia by a Japanese Mongolian; Africa by an Ethiopian negress; and our own continent by a North American Indian. This quartet of beauties are placed back to back, all together holding aloft with their hands a mammoth globe, around which is a wide zone bearing the signs of the zodiac in relief. The group is so high and massive that the globe, which would otherwise be too heavy, had to be constructed of sheet copper, this part of the work being accomplished by W. H. Mullins, of Springfield, Ohio. The work might suggest an idea that the prosperity of the races, the true horoscope of human fortunes, is in proportion to their diligence in cultivating the earth which is their joint inheritance and their common source of sustenance.

EARTH UNCONTROLLED.—On the western entrance of the Administration Building was this group of "Earth Uncontrolled" by Karl Bitter. It is a combination of everything that stands for solid, crushing mass and strength, for virgin wilderness, uncultivated soil, unutilized possibilities; primeval man, the beasts of the earth and the fruits thereof, cave-dweller, troglodyte, combines with gnomes, dwarfs and earth spirits of rude northern mythology. The uppermost figure is that of a powerful man resting his sturdy fist on his knee, staring forward in a dull and unawakened manner. Apparently he typifies the massive strength of rock and mountain, and his throne of jagged stone somehow threatens to crush him. Beneath this figure, a fierce fellow leaning on a mamomth's tusk regards a woman struggling with an ape for a bunch of fruit, which has been apparently plucked from a luxuriant thicket at the rear. It is typical of those prehistoric times when man and animals struggled with each other, and with the powers of nature for the means of livelihood, woman it may be noticed, doing most of the work, and man idly looking on, as is still the custom among the savages who approach most nearly to the condition of our ancestors. While some of these groups, with all the architectural and sculptural splendors of the Fair, have perished in the many fires which ravaged it, it is pleasant to recall that the small models for them, the original artist's sketches, are preserved in the Columbian Museum, where they have been placed in the central rotunda among other memorials of the Columbian year.

EARTH CONTROLLED.—On the opposite side of the same portal there stood a companion sculptural group embodying the converse idea to the preceding. Here we have all the treasures of the earth which man has succeeded in wresting from her; those fruits which he must gain by tilling the ground in the sweat of his brow, those minerals for which he must mine far below the surface, or those jewels and precious metals, won in still scantier measure by still more arduous toil. The central figure of the group is an opulent and stately woman, holding aloft a crown and jewels with pride which one feels to be justifiable. Her vesture drops from her in rich and graceful folds. Beneath her a strong man breaks a rock with a hammer, to gather the raw material of the products which she displays in their perfected forms. At her right a smiling lad, suggestive of woodland sprite or faun, is burdened with ripe fruit; beneath his feet lie sheaves of grain. The whole expression of the group is that of peaceful triumph, of contentment and plenty, which admirably comported with the superb building it was meant to adorn. The idea conveyed is that from the soil on its surface as well as from the caverns beneath, our earth is always willing to yield up her treasures to the strong and cheery hand of toil.

"The Earth,
Though in comparison with Heaven so small,
Nor glist'ring, may of solid good contain
More plenty than the sun, that barren shines."

THE BARGE OF COLUMBIA.—The wonderful fountain of Mr. Mac Monnies held—and worthily held—the chief place among all the decorations of the Fair. Nothing more perfect, more scholarly, more exquisitely carved has come from the hand of any American artist. It is generally understood that of the $50,000 paid for this masterpiece, after deducting the cost of an especial studio of the unusual size rendered necessary by the dimensions of the fountain, the hire of models, and the expense of transportation and setting up the completed work, there remained to the sculptor about $2,000. Not a great sum for a man of genius to receive for the labor of two years. However, if Mr. Mac Monnies worked for glory he has every reason to be satisfied, and if patriotism helped to inspire him, it is the more creditable to one so long away from his native land. The fountain has been so often described as to need but few words. There were no jets of water, but from the small basin it occupied two or three rounding steps led down to the larger basin of the Court of Honor, and over these mimic cataracts poured incessantly. Columbia was represented throning high on a triumphal barge, rowed by eight graceful nymphs personifying the Arts and Sciences, and escorted by a whole company of tritons and mermaids. Perched on the prow stood a figure of Fame with a long slim trumpet heralding the progress of Columbia; the wind-blown drapery of this fine figure has been compared with that of the immortal Victory of Samothrace, by which Mac Monnies was undoubtedly inspired. Father Time in the stern acted as helmsman. Every detail of this superb production showed loving care. The barge, of an extremely elegant, antique form, terminated in an eagle's beak, and had many appropriate decorations. Below each rowing maid was a shield bearing the emblem of that which she was intended to typify—,as a sheaf of wheat for Agriculture, palette and brushes for Art and so on. These goddesses were exceedingly graceful, and their long supple sweeps ending in sculptured blades gave the necessary width to the whole arrangement. Mac Monnies is an American by birth, still a young man, a pupil of Augustus St. Gaudens, and for several years past residing in Paris. His talent has won honors on both sides of the ocean.

ART BUILDING.—The illustration shows the south entrance of the wonderful Art Palace with its Ionic columns, its stately flights of steps, steam launches moored at its entrance and crowds coming and going under the beneficent watch of the Goddess of Wisdom. The building was universally acknowledged to be the most absolutely perfect of all in the Fair; fortunately it remains to us as the Field Columbian Museum. It was designed by C. B. Atwood and stood in classic purity just north of the lagoon. It was a Greek structure of the Ionic order. All the principal buildings of the Fair were to be of classic style in order to preserve a certain harmony, and, as Mr. Atwood laughingly said, all the other orders of architecture having been preempted, there was nothing left for him but Ionic. The low, beautifully rounded dome was of course a departure from that model. The Greeks did not use domes, but, as a clever critic said, had they used them surely they would have treated them exactly in this manner. After the main building was finished, and was considered beyond criticism, it was discovered to be too small for the immense number of works of art which it must hold. This, which would have been a crushing blow to an architect of less talent, seemed only a stimulus to Mr. Atwood. He added to his main building two beautiful wings, stretching east and west, and partly enclosing green lawns. They had the same long colonnades and graceful porticoes as the parent structure, and wonderful to relate, were actually a triumphant addition to what had appeared to be beyond the possibility of improvement. Within the building was as admirably planned for the purposes of an Art Museum as it was externally worthy of such a purpose.

THE GUARDIAN LION.—When A. P. Proctor was given the contract for the lions that guard the entrances to the Art Palace—now the Columbian Museum—his heart must have swelled high within him. For this was generally considered to be the most beautiful and most dignified of all the superb buildings in the White City, and to entrust so young a man with its most noticeable sculptural decoration was indeed to do him great honor. The lions flank the stairways at both of the main entrances, north and south. A piece of sculp ture in such a position must partake of architectural rigidity without losing sculptural grace; it must not be in lively action, nor must it be tame. Those who remember Mr. Proctor's imposing lions will probably consider that he successfully solved the problem. As a likeness of the "royal beast" they are ruggedly faithful, and here convey forcibly an idea of the powerful and savage guardianship over the most precious of treasures. In this sense the lion has long been an art-symbol, and otherwise figures in history, legend and poetry down from the earliest writings of the Hebrews. The qualities of courage, nobility and magnanimity, which the ancients attributed to him, are not borne out however, by the observation of modern travelers. M. Selons says: "It has always appeared to me that the word 'majestic' is singularly inapplicable to the lion in its wild state, as when seen by daylight he always has a stealthy, furtive look that entirely does away with the idea of majesty. To look majestic a lion should hold his head high. This he seldom does. . . . When at bay, standing with open mouth and glaring eyes, holding his head low between his shoulders, and keeping up a continuous low growling, twitching his tail the while from side to side, no animal can look more unpleasant than a lion; but there is then nothing majestic or noble in his appearance." In sacred art the lion is a symbol of St. Mark, the evangelist, and also of the Resurrection, because, according to an Eastern tradition, the cub of the lion is born dead, and is licked by its sire until it comes to life on the third day.

THE MOOSE.—Proctor's moose, male and female, were among the bridge adornments at the Fair and were true to the original. Writing of them himself he says: "Two sullen moose, with shaggy manes, disproportionately long legs, short thick necks and ugly noses, stand one on each side of the bridge leading to the Agricultural Building. The animals' antlers are their only beauty, but the sculptor has given a faithful representation of them." Some saw rather more in them than the modest artist, one critic describing them as "very decorative and beautiful, with their immense antlers and long, graceful legs, seen as they are above the spectator and against the deep blue of the sky." If not exactly the prettiest, this is decidedly the biggest member of the cervine family, his shoulders being higher than those of the horse. Though apparently doomed to extinction he is still met by sportsmen from the forests of Maine to those of British Columbia. Ponderous and ungainly though he be, with long head and wide, palmated antlers, the naturalists say that he never gets entangled in the woods, and "will not break or touch a dead twig when walking quietly." He is also, despite his bulk, a shy and timid creature that flees at the sight of man, and which the hunters can only approach by treacherously imitating the call of his female. A. Phimister Proctor, although born in New York, spent his boyhood in Colorado, and since that period of his life has gone summer after summer to the Rocky Mountains in Colorado, the Western States and British Columbia. Here he has studied the wild animals and the scenery. His training in art he received in the Art Students' League, and the Academy of Design in New York. He has in drawing and painting the animal creation fitted himself the better for sculptural work.

PARTHENON FRIEZE NO. I.—It was deemed appropriate that since ancient art could in no other way be represented at the World's Fair, one or two copies of its most precious legacies to us should help adorn the Art Palace. A replica of the famous Parthenon frieze was placed on the connecting galleries between the main building and the pavilions. In order to understand why all modern sculptors esteem this so highly in spite of its mutilated condition, a few words of explanation are necessary. It must be borne in mind that it adorned the great Temple of Minerva in Athens, and was so placed that the projection of the roof beyond the wall prevented all direct light from reaching it. It therefore received only the reflected lights from the wall. The ancient master whose work it was, thoroughly understood how to deal with this difficulty. All the under surfaces of the figures were very deeply cut, creating shadows, and allowing, even in that illumination, of the play of light and shade which every sculptor strives for, since his work is debarred from the help of color. The subject of the frieze is still disputed, but it most probably related to the celebration of the great festival of Pallas Athene, or Minerva, the patroness of the city. At this festival a procession passed through the city to her temple, bearing offerings and sacred gifts. The frieze represents the youths and maidens who took part in the procession, and who were always chosen from the leading families of Athens. In this particular fragment are young men apparently preparing to mount their horses.

PARTHENON FRIEZE NO. 2.—Here is some more of the famous frieze of the Parthenon, which is one of the well-known Elgin marbles, the greatest treasure of the British Museum. The Elgin marbles were removed by the Earl of Elgin from the ruins of Athens in 1816, and have ever since been a subject of wrangling between the Greek Government, which desires their return, and the British which wishes to keep them, and probably will do so. It must be said in favor of the British that these relics, of incalculable value to students of history and of art, are far safer in their care than in the often-disturbed country whence they came. The Parthenon itself was of the Doric order of architecture, of white Pentelic marble, and the sculptural decorations were designed by Phidias himself. This frieze may come from his own hands or may have been carried out under his instructions by able pupils. Such as it is all sculptors from that day to this continue to learn from it, continue to be, one may say, the faithful pupils of Phidias, and the last-remaining worshipers at the shrine of Pallas Athene. Down to the year 1687 the Parthenon, except the roof, remained entire; then the Venetians threw a bomb into the Turkish magazine, (the Turks were then masters of Greece), nearly destroyed the groups in both pediments, and wrought devastation in the centre. Morosini, the Venetian general, attempted to remove some of the sculptures, and Lord Elgin continued the despoliation. This fragment shows two youths preparing to join the sacred procession held every four years in honor of Pallas Athene; one is fastening his sandal while the other is already mounted on a short, powerful Attic steed.

AUGUSTUS CAESAR.—Two classic statues were enlarged by Mr. Charles Albert Lopaz for the adornment of the Art Building. Before it stood the famous statue of Cæsar Augustus, the original of which is one of the best remains of Roman art. It is said to have been made in the year 20 B. C. It represents the emperor in full armor as commander-in-chief of the Roman armies, with his military cloak about him, his sceptre in one hand, and the other raised commandingly. In the conception of the statue there is a probable mixture of realism and idealism, for while the face has the individual traits of a portrait, and the armor is represented with minute fidelity to nature, the feet are unshod as in statues of gods and heroes, and the cupid and dolphin by his side are accessories of an ideal character. Doubtless these were introduced as the attributes of Venus, whom the Julian family claimed as an ancestress. The statue was evidently made soon after the subjugation of the Parthians for the central relief on the breastplate represents a Parthian giving up to a warrior in a Roman uniform one of the standards captured from Crassus. Augustus was the patron of art and literature, who boasted that he found Rome a city of brick and left it a city of marble. As such there was some appropriateness in placing him before the splendid Palace of Arts. The original work was found in 1863 in the ruins of the villa of Livia, about nine miles from Rome. It was in marble 7 feet 3 inches high, and bore traces of having been painted. It is now in the Vatican at Rome. The original sculptor is unknown, but the statue is a noble witness to his technical excellence in his art.

MINERVA GIUSTINIANI.—This stately figure of the Goddess of Wisdom stood at the south entrance of the Art Palace. It represents her fully draped, as indeed was customary in all statues of this goddess, wearing the breast-plate, on which was the head of Medusa, and the helmet surmounted by a griffin. She leans meditatively upon her spear, and at her feet is coiled a serpent, which was considered sacred to her, as the emblem of vigilance and health. The original statue was supposed to be a Roman copy of an older Greek work made about 50 B. C. It was found close by the church of Santa Maria sopra Minerva, Rome; which church, as may be gathered from its name, was built over the ruins of a temple of Minerva. The date of its discovery is unknown, but in the beginning of the 17th century it was in the possession of the noble Giustiniani family from whom it passed to Lucien Bonaparte ; of him Pope Pius VII. bought it, and placed it in the Vatican, where it now is. The statue when found was very nearly perfect. There has been restored only the right forearm and hand holding the spear, and the fingers of the left hand. The face of the goddess is of a beautiful and thoughtful type, less sensuous than that commonly given to Venus. She stood dignified and benign, welcoming thousands to the Fair as they approached that superb Grecian temple of art, which might almost be called the Temple of Wisdom.

WATER UNCONTROLLED.—The east side of the Administration Building facing the Court of Honor, was considered its principal entrance. Here on one side of the doorway stood the group called "Water Uncontrolled," by Karl Bitter. Neptune, the mythological ruler of the waves, stood as a central figure, trident in hand, and sinewy arms outstretched Beneath him,his unruly children were engaged in rough play. A mermaid or nereid, emerging from the depths on the crest of a wave, her locks tangled with the white foam, grasped a figure of Triton by his hair. The figure of the girl had the smooth curves of an unbroken billow, while the uncouth Triton had the roughness of water tumbling upon the rocks. He was a species of sea Centaur, and one noticed that instead of a hoof the artist had given him a horseshoe crab for a foot. Wreckage and waves and projecting fishes' tails helped to balance this group, which was full of tumult and agitation, as should be an element in its fury, unshackled by man. Rough power was admirably expressed here, and the Greek mythology was ever so slightly modernized in some of the attributes which the fancy of the sculptor gave to his personages. Tossing crests of waves and jagged rocks held the composition together, which had the general appearance of a combing breaker, and one felt that it must move from the place where the genius of the artist had placed it.

WATER CONTROLLED.—In this group, the counterpart of "Water Uncontrolled," we see a vigorous youth in a boat carried on the waves, which are now forced to lend their strength to the service of man. His oar is in his hand, and with powerful strokes he is forging his way onward. His companion, perilously perched on the edge of the boat, holds enmeshed in a seine a beautiful sea nymph; has drawn her up to the surface and is slowly but surely taking away from her some pearls the wealth of the sea, which she is firmly striving to withhold. Her attitude and expression are those of one struggling against ovewhelming odds to retain the treasure long hidden in the depths. One notices that the sculptor, Karl Bitter, true to his Teutonic extraction, has imagined the two-tailed German mermaid, rather than the old familiar sea nymph of childish fable, whose body ran smoothly into one finny extremity. The expressions of the men in the boat are stern, eager, excited; that of the nymph they have captured shrinking and unwilling. It is quite evident that water is being ruled by man. The graceful shape of the boat, and the flying drapery of the youth in the prow, the nets which hold the nereid, and even her drooping tresses as she averts her head from her captors, all help the arrangement of this picture, which is full of breezy activity. The crest of the waves against the gunwhale of the boat, a lobster and one or two other marine forms complete it. Very appropriately these groups of the fabled forces of water faced toward that splendid water-gate, beyond which Lake Michigan spread its waves as far as the eye could reach.

POLAR BEAR: AN ARCTIC POTENTATE.—Two colossal Polar bears were among the animal decorations of the Fair allotted to A. P. Proctor, one of the youngest and most gifted of the noble band of American sculptors. He modeled them *con amore*. Those of us who only know their ursine majesties in captivity can bear witness to the truth of the attitudes he has chosen. Just so does a polar bear stand behind his bars or his railing, restless, suspicious, desperate-looking, with his long neck and small head thrust well out under the cooling stream of water that usually drips upon it, and his heavy body swaying ceaselessly from side to side. The scientist also, wise in anatomic zoology, declares that the structure of the magnificent beast has been perfectly understood. He is at best an awkward subject, and from his very long neck is less graceful in sculpture than others of the ursine family. He is, however, the mammoth of them all, being usually about nine feet long, and is worthy of representation as the only existing quadruped at our most northern verge of discovery. Scoresby and other navigators have encountered the species in regions where the Esquimaux could not live. Even one hundred miles out in the shoreless Polar sea they are apparently as much at home as on the icebergs and snow-fields that gleam along its horizon. Meanwhile this bear is not essentially a native American, for he is met with in the other hemisphere at Spitzbergen· Novazembla and near the Siberian coasts, as well as in every part of the vast frozen wilderness that girdles the Pole. As he lives on fish, seals, etc., and has absolutely no four-footed rival or neighbor, he might well adopt for his motto the boast of the shipwrecked Crusoe:

"I am monarch of all I survey,
And my right there is none to dispute,
From the centre all round to the sea
I am lord of the fowl and the brute."

POLAR BEAR NO. 2.—Nothing aroused more admiration among artistic foreigners who came to see our great Fair then the spirited delineations of our native fauna, guarding the bridges. One of the greatest names in modern French art is that of Barye, the sculptor of animals. He, however, was obliged to study his savage models in menageries, because he had not the means to go to the desert or the jungle in search of them. Our American sculptors, Kemeys and Proctor, on the other hand, studied their subjects in their native wilds, gaining, says a competent critic, a certain perfect naturalness, which perhaps even Barye's great art could hardly compass, although they may have lacked the finish of the schools. A. P. Proctor, the sculptor of these two massive bears, is a painter of considerable merit, as well as a sculptor. He is still a very young man, and has yet to make those foreign studies which all our artists consider indispensable. So far his training has been purely American and practical. Statues employed in this way, as an architectural finish, should not have violent action. The sculptor was thus debarred from representing his animals in combat or in any of their natural fierce movements. The sole variety that he could give them was to have one apparently moving sullenly along with his head drooped in front of him, while the other lifts his, stretches it forward, with ears depressed and open jaw as if calling across the wastes of ice to his mate.

APOTHEOSIS OF TRANSPORTATION.—The golden portal of the Transportation Building was one of the most conspicuous things at the Fair. Receding arch within arch, richly sculptured, to the low, round deep-set door, it formed a semi-circular tympanum, in which was the relief here pictured, executed by John J. Boyle, and representing the "Apotheosis of Transportation." The Genius of Transportation was typified by a beautiful, energetic youth, throned triumphant on the globe, with laurel wreaths of victory in his hands. On either side were fiery, plunging horses, guided by female figures, one of them bearing the palms of success and the cornucopia of abundance, the other with a sheaf of gathered thunderbolts in her hand. The rays behind the globe, and the furious movement of the horses, suggested Phoebus Apollo driving his glorious car, and this was probably in the designer's mind. At the base of the globe, curling waves, amid which cupids sport with dolphins, typify travel by water as well as by land, and the manner in which modern science has annihilated all distance. This was generally regarded as the most successful work of the sculptor, being exceedingly decorative, well-arranged and having a treatment at once poetic and yet clear to the general observer of the inspiring motive of that great building. Every detail seems to have been successfully wrought out; even the meridian lines and the map of the continents appearing upon the globe, as well as a band encircling it bearing the signs of the zodiac, which served to increase the general richness of decoration.

FRUITS OF THE SOIL.—The exterior decorations of the Agricultural Building have individually no allegorical significance, but taken as a whole they form a very pleasing tribute to the art of the husbandman. Above is one of several groups in which the goddess Ceres is the inspiring theme, all being the work of Philip Martiny, the famous Franco-American sculptor. His designs show a very high order of excellence, and are pronounced by connoisseurs to be vividly original. This group is formed by two female figures, holding between them a large shield, which stands amid clusters of ripe fruit, and has embossed on its panel the name of the beneficent goddess. Standing on either side, in advance of these nymphs, are two bright little Cupids, each holding forth a cornucopia that brims over with the bounties of soil and sunshine. This horn of plenty is almost constantly associated in the groups that include the goddess of harvests. It is a reminder of the fruitful season of which Ruskin sings so heartily :

"Rejoice ! ye fields, rejoice ! and wave with gold,
When August round her precious gifts is flinging ;
Lo ! the crushed wain is slowly homeward rolled :
The sunburnt reapers jocund lays are singing !"

COLUMBUS.—The great discoverer was naturally many times repeated in painting and sculpture among the decorations of the magnificent Fair held in his honor. Daniel C. French showed him riding in a triumphal chariot; Augustus St. Gaudens had him in full armor, unfurling the banner of Spain on the shores of the New World. In the circular main entrance to the Machinery Building he stood demonstrating his theories with an air of assured success. In spite of the many discussions as to the actual appearance of Columbus, in spite of the innumerable portraits which crowded la Rabida, where we beheld him both bearded and shorn, young and old, with abundant locks and with hair close-clipped, there is one type which has been universally accepted as the actual appearance of the man, so that the public resents any departure from it. Very wisely it was chosen for this statue. Here we have a man still vigorous, if no longer young; erect, and proud in bearing, with the countenance of a thinker and also of a man of action, beardless, so that all the lines of care or of resolution are visible on his face. Also he wears the costume which we most readily associate with him; long hose and a species of tunic, from which a graceful cloak flies back, a picturesque cap, and a medal on his breast. He is represented taking measurements on the chart with the compasses and making a gesture of explanation with the other hand. One foot rests on an anchor; a coil of rope and a part of a ship helps to support the figure.

BENJAMIN FRANKLIN.—Under the huge rounded entrance to the Electricity Building, architecturally termed the hemi-cycle, towered Carl Rohl-Smith's colossal figure of Benjamin Franklin. He was represented holding a key in one hand and a kite in the other,—gazing intently up into the heavens. He is a larger, more portly and more imposing personage than our fancy leads us to picture Benjamin Franklin, whom we are apt to recall as the wit and as the shrewd originator of "Poor Richard's" homely wisdom, forgetting his more important character of a patriot, a wise and far-seeing statesman, and one of the greatest of scientific discoverers. It is in the last-mentioned capacity that he rightly stands at the very entrance to the Electricity Building,—he who drew lightning from heaven and a king from his throne. The garb of colonial times in which the figure is arrayed, with its long-skirted coat, its knee breeches, buckled shoes and ruffles lends itself better to the requirements of art than the utilitarian dress of today. The sculptor has lost no opportunity of showing that his hero is placed out of doors in close communion with nature. His hair,—those venerable locks which the sturdy Quaker never would powder or dress according to the taste of the day,—flies in the wind, accompanied by pocket flaps, coat tails and lapels. It is a figure full of life and vigor. The sculptor was born in Denmark ; studied at the Academy of Fine Arts at Copenhagen and under Albert Wolff in Berlin, and received an hororable mention at the Paris Exposition in 1878 for his "Ajax," afterwards destroyed by fire in the burning of the National Gallery of Denmark at Copenhagen, for which it had been purchased.

THE SLEEP OF THE FLOWERS.—On the opposite side of the entrance to the Horticultural Building stood the group which represented "Autumn" or "The Sleep of the flowers" by Lorado Taft. The quiet mournful spirit of the fall was to be suggested, and with this object in view the artist has kept his lines as harmonious as possible, bounding the composition in perfect unity. The faces and positions of the two seated figures suggest untroubled repose, while the one standing up regards them sadly, as though she too were soon to join them in their slumbers. At her feet is a withered oak branch, suggesting the despoilment of autumn. About her head she draws a piece of heavy drapery to shield her from the blasts of coming winter; perhaps also to shroud her eyes from the light of the day during her long rest. One little cupid already drowses upon its mother's lap, while the other furnishes the sole touch of animation in munching the belated grapes that still hang on the vine overgrowing the rocks in the background. The figures of this group are full of a sweet and tender sentiment. The standing figure and the one leaning against her at her feet flow together in a very delightful arrangement of lines, and the cloak already spoken of helps to unite them by preventing the arms from cutting out in too active a manner, so that the feeling of drowsy quiet runs all through the composition. Autumn is indeed at hand.

"The clouded Heaven above is pale and gray,
The misty earth below is wan and drear;
The baying wind chase all the leaves away,
As cruel hands pursue the trembling deer.
It is a solemn time, the sunset of the year."

THE BATTLE OF THE FLOWERS.—This joyous group stood on the right side of the main entrance to the Horticultural Building. It has been called both "Springtime" and "The Battle of the Flowers," and either title is perfectly expressive of the merry war which is going on. Lorado Taft, the artist, said in regard to it: "I have tried to express the rush of awakening vegetation. It has been my wish in the handling of the lines and masses to make this group as animated as possible, even at the sacrifice of simplicity and dignity, but the main contour harmonizes with its pendant. In it are the figures of three nymphs, a faun and two little cupids, all of whom are laughing heartily as they pelt each other with buds and blossoms. The faun has entwined the central figure, a nymph, with a garland of flowers which she is using as artillery in the mimic combat. The spent ammunition, by the way, has fallen to the base, making it a mass of blossoms." It is a lively, stirring piece of statuary, full of twining arms and laughing faces, expressive of the gladdest season of the year. Surely the sap of life runs freely in all these active young figures, and the joy of life in its most attractive form is presented here. It might fitly illustrate the "Greeting of Spring" as voiced by Mrs. Hemans.

"I come, I come, ye have called me long;
I come o'er the mountains with light and song.
You may trace my step o'er the wakening earth
By the winds, which tell of the violet's birth;
By the primrose stars, in the shadowy grass;
By the green leaves opening as I pass."

THE CUPID FRIEZE.—Mr. Lorado Taft was given more freedom in the treatment of the Horticultural Building than any artist employed on sculptural adornments for the great buildings of the Fair. He explains that there being less formality of line in the edifice itself, he departed from the routine of the surrounding sculpture by giving his work here a less classic appearance. Mr. Jenney's "Soap Bubble" as the great glass dome of the Horticultural Building was called, shining, opalescent in every varied light, caught the eye of every visitor to the Fair, and led him to the luxuriant greenery of palm tree, fern and century plant that flourished underneath it. It was the home of flowers, the domain of Flora. Naturally its decorations had to do with horticulture and must also be smiling, festal and graceful in character. The frieze of cupids over the main entrance fully met these requirements. They were a line of sportive little nude figures looped together by festoons of fruit and flowers, dancing and fighting and playing tricks upon each other. About their heads floated ribbons in swirling lines, adding to the decorative effect. They were executed in extremely high relief, and undoubtedly drew their inspiration from the immortal children of Donatello, Luca della Robbia and the other great Florentines of the Renaissance. The frieze itself was six feet wide, and each frolicking cupid about five feet, yet they appeared, as they were intended to, of infantile proportions, when viewed from below.

PEDIMENT OF THE AGRICULTURAL BUILDING.—The pediment of the Agricultural Building was considered by critics to be a remarkable instance of the disposal of a few graceful lines in such a way as to beautifully fill the triangular space without overcrowding it, and without having apparently been in the least hampered by its limitations. The centre contained a medallion shield bearing the word "Pilio;" on one side of this a shepherdess with her flock, and on the other side a youth with his hunting dogs extended to the corners. The youthful pair were exceedingly gracefel, and had a very happy, pastoral, idyllic effect, suggesting "all the debonaire romances" which Mrs. Browning says belonged to earth in her youth. The sculptor was Philip Martiny, who made his reputation with the decorations of the Agricultural building. The building itself ranked a close second in beauty to the Art Building at the Fair; it was of the Corinthian order, much more ornate than its simple, dignified rival. A wealth of sculptural adornment was lavished upon it, and in Mr. Martiny's hands became supremely satisfying. This pediment was repeated four times over the entrances to the corner pavilions of the building. It was one of the many instances of Martiny's absolutely certain taste and delicate handling. His figures are classic in the best sense, that is to say they are of a sufficiently elegant and correct style of beauty to become standards, while they are entirely free from anything dull, academic or stiff.

A PRAIRIE KING.—A buffalo bull and cow were among Edward Kemeys's contributions to the adornment of the bridges at the Fair, and surely no one was better able to present faithful portraits of these mighty creatures of a vanishing race than so close an observer of nature and lover of out-door life. Edward Kemeys has shot buffalo on the plains, and done what probably no other sculptor has ever done, dissected the animals. Through the wantonness of so-called sportsmen and from other causes, the Bison or American Buffalo is now nearly extinct, so that a scientific and historic as well as an artistic value attaches to the sculptor's majestic work. He made several duplicates of this "Prairie King" for the bridges over the lagoon south of the Court of Honor. It is a type, as he tells us, of a bull buffalo, walking round the outskirts of his herd, on the watch for some threatened danger. An imposing figure, with shaggy, grim frontlet, and short, thick horns, the ponderous head low swung to the rhythm of his walk, its sweeping beard almost touching the grass at his feet; a warrior of his tribe whose towering front has stood guard when the savages of the desert have swarmed around. It is interesting to know that Mr. Kemeys's charming wife gave him much assistance in his work. Endued with an all-enveloping clay-spotted apron, she was to be found day after day, measuring with huge sculptor's calipers, and helping her husband by valuable advice as well as in active handling. She is, he says, his keenest critic, and while she modestly disclaims the rank of artist she is a fit mate for her husband in the modelling-room as well as in the hunting-field.

BUFFALO COW.—These two massive animals faced each other at the approaches to one of the bridges of the Fair, as the living creatures have often done on our prairies, but as they seldom will do again, if their extermination continues at the present rate. In 1886 the Smithsonian Institute sent out an expedition to procure a few skins and skeletons, which were only obtained with considerable dfficulty. Yet it is not so long since the buffalo were found in vast herds on the great prairies between the Mississippi and the Rocky Mountains. Often those wide plains were spotted and darkened with them as far as the eye could reach. "Countless thousands" have been described as coming to refresh themselves at streams or pools, and the paths they trod through the wilderness were not less conspicuous than the highways of a settled state. At least 30,000 Indians subsisted almost entirely upon the flesh of the buffalo, even when their only weapons were the spear and bow and arrow. Now, what with hard winters, immigration, cattle ranching and railways, they are nearly an extinct species. Kemeys' buffalo cow, which he also calls "At Sound of the Whoop," shows the creature standing with uncouth head high-lifted and shaggy forelegs gathered beneath her; from her thin, nervous hind quarters to the tips of her sharp curved horns, all is tense as a bow-string, for there flashes in advance of those ringing yells, a vision of the nude red horsemen of the plains, whose blotched mustangs are bearing them onward, the old time destroyers of her race.

AIR UNCONTROLLED,—This group of "Air Uncontrolled" is what it should be, an ethereal, buoyant arrangement of figures typifying the different winds,—the infant zephyrs, the stormy north wind, and the languid south wind. The latter is represented by a nude woman reclining on surrounding clouds and stretching her arms upwards. Her figure forms the commencement of a curve that is taken up by another gracefnl girl bending downward and with an appearance of effort aud strength that suggests the stronger breezes of the north. Above her again come the two small, soft zephyrs. The entire group is bound together by wind-tossed drapery, and the trend of its whirling movement is suggestive of the blown spirals of dust in March. Karl Bitter, the brilliant artist of so many of these groups, used entirely American models and worked always from the living model, as does every artist who respects his reputation. The consequence is great vigor and life in the numerous groups which he had to execute in a very limited time, and his success with which has greatly increased his reputation. There were 44 of these groups to be made in seven months, most of them containing three or more figures, and running from 13 to 34 feet in height. When one considers the enormous amount of work to be done in such an undertaking its uniform ability becomes more and more remarkable.

AIR CONTROLLED.—This group of "Air Controlled" at the north entrance of the Administration Building at the Fair, was full of breezy motion. It was prophetic rather of what will be, than of any advances as yet made by science. It was the glorification of the flying machine which is yet to come. The central figure is an inventor, holding in his hand a cigar-shaped arrangement, or air-boat, which is just beginning to move. His absorption is plain in the upward strain of his figure after the air motor which is about to leave his hands. So eager is he that even his feet do not touch the ground, but swing from the classic bench on which he is seated. Above him the goddess of the air with an encouraging gesture, and flying drapery, bends over him to breathe motion into his invention. At his feet sits his assistant with varions mechanical appliances grouped about him, but he has forgotten these, and he is all attention to the new experiment. This is another proof of Bitter's extraordinary imagination. His ideas seem to be sufficiently ready and abundant for him to have struck out a novel line even in treating so hackneyed a subject as the four elements, and yet never to repeat himself. He might in some instances have improved his work had the exigencies of the case permitted a longer period of study and manipulation of the clay. The statuary however upon the Administration Building will give to its brilliant author a reputation infinitely more enduring than itself.

VITALITY OF MOTHER EARTH.—The Doric Colonnade in the Court of Honor, so charming in itself, with its magnificent classic roof rising between Agricultural Building and Machinery Hall, was still further beautified by two Ceres groups, symbolizing, respectively, the vitality and fruitfulness of Mother Earth. These are from the fertile brain of M. A. Waagen, the first, as shown above, representing the kindly goddess of corn and harvests as mounted on a triumphal car, drawn by three powerful prancing horses. The noble Ceres stands erect, her brow bearing a chaplet of ripe grain, and holding in her uplifted hand a spear, which is garlanded with corn-stalks, grapes and blossoms. In her left hand she holds a reaping-hook. The horses are led at either side by two armed warriors, helmeted, but who also carry olive branches to betoken that Ceres is most powerful in a time of peace. As parent of the art of agriculture she is also the true source of the blessings due to the cultivation of the soil. All the accessories of this group are suggestive of the bounties and rejoicings of harvest, when

"Ceres' gifts in waving prospect stand,
And nodding tempt the joyful reaper's hand."

THE BULL CHARIOT GROUP.—This group of M. A. Waagens, best known as the " Bull Chariot Group," might equally well have been called "The Vitality of Mother Earth," being inspired by the same idea as its companion-piece. Both of them surmounted the colonnade between the Agricultural Building and Machinery Hall. Both were intended to glorify the force and productiveness of earth, as typified by Ceres the goddess of harvest, riding in triumph. In this case a more pastoral and peaceful character has been expressed by giving her women attendants rather than the semi-military guards of the opposite group, and by atteaching to her chariot bulls, essentially farm beasts, rather than prancing chargers. In order to give the animals an equal height with the horses of the other group, the sculptor very wisely chose the long-horned cattle of the Roman Campagna for his models. They pace proudly in front of their patroness, their short, thick necks wreathed with oak leaves, symbolic of strength, and the curve of their horns is extremely decorative and graceful. Ceres is crowned with wheat, and bears aloft a garlanded staff. In her right hand she holds a very large cornucopia, so heavy that the end must rest on the front of the vehicle, and the abundant fruits of the earth are pouring from it. A robust, vigorous woman, clad only in skins, like some strong country wench of anciently, used to toiling in the fields, leads the chariot, and at its side there follows an attendant nymph strewing flowers from the basket she holds in her hand.

POMONA.—This sinewy nymph of the orchard was a natural companion to the ethereal Flora of the Horticultural Building. She is at once the counterpart and the possible development of the goddess of flowers. She is a healthy jocund creature. No diaphanous robe hers, blown by soft zephyrs, but heavy substantial blanket-like drapery, worn with rough carelessness as befits a daughter of toil. She waves no blossoming twig on high, she can barely lift from the ground a basket brimming over with fruit. Notice the backward strain of her figure to balance its weight; notice the well-muscled arms that support it. It is a burden, but one she is proud of; she smiles at her task; she is the embodiment of cheerful effort; like the sun she comes forth rejoicing in her strength. Flora is the flower; Pomona is the fruit; Flora is beauty; Pomona is usefulness. Flora is grace; Pomona is strength. In a sense Flora represents springtime, Pomona, autumn, but one is glad to be spared a hackneyed series of seasons, such as seemed almost inevitable among the statues appropriate to the Horticultural Building. All the sculpture of that building was from the hand of Lorado Taft, and in entrusting him with it his poetic temperament was thoroughly understood. The choice of his subjects naturally had reference to the purposes of the building and in nearly every figure one felt a fragrance of summer, suggesting flowers and the garden.

FLORA.—Just inside the vestibule of the main entrance of the Horticultural Building stood Lorado Taft's gracetul "Flora," so aerial, so light, with such diaphanous drapery, that one hardly realized her to be of solid staff, and fully 10 feet in height. The goddess of flowers was the natural queen of the Horticultural Building. She welcomed one into it, poised on tiptoe and holding aloft a flowering branch, to which she turned her lovely smiling countenance. At her feet buds and blossoms seemed breaking forth from the earth to welcome her glad presence. The motive of the figure, it is said, was suggested to the sculptor by Bodenhausen's celebrated group of "Hope." Mr. Taft is an Illinois man, resident of Chicago, and an instructor in the Art Institute there. He studied at the École des Beaux Arts, Paris, under Mercié, one of the leading sculptors of modern France, which is equivalent to saying, one of the leading sculptors of the world. Taft has designed several soldiers' monuments, and the Grant statue at Ft. Leavenworth, Kansas, vigorous, virile conceptions, as different as possible from the poetic charm of his decorations for the Horticultural Building. This particular figure was the artist's favorite of all his work there, and can hardly fail to strike anyone as a very successful embodiment of light youth and winsome beauty. One fancies that something of her extreme delicacy may be due to the touch of a woman's hand, for part of the modeling on large figures was done by Taft's talented pupil Miss Julia Bracken.

ROSTRAL COLUMN.—The classic adornments of the Court of Honor, so fragrant with suggestions of Imperial Rome, comprised near its western end six rostral columns of the pattern here illustrated. Their prototype dates back from ancient Rome, when a naval victory was commemorated by a column adorned with the rostra, or prows of the conquered galleys, and surmounted by the figure of the victorious commander. From these rostra, the elevated portion of the ship, the orator of the day spoke in commemoration,—hence our rostrum for stump speakers. On the rostral columns at the Fair old Neptune himself, the ruler of the great deep was placed, so as to convey a sense of maritime achievement in the Columbian discovery of America. The sea god grasps the trident which is the emblem of his dominion, and his attitude is one of dignity and complacency as he surveys the resplendent results of the Genoese mariner's voyage. On the pedestals below appeared the names of other famous navigators, and various appropriate adornments, such as laurel wreaths, oars encircled with ropes, and so on. These decorations and the figure-heads of the miniature galleys projecting from the sides of the columns, were designed by Lorado Taft, and executed by some of his clever girl pupils. The figure of Neptune was the work of Johannes Gelert, a Dane, resident in Chicago since 1887. He studied his profession in the Royal Academy of Copenhagen, also in Paris and Berlin under Albert Wolff and Rudolf Siemering. His "Thor" was exhibited in the Paris Salon. He modelled the Grant monument at Galena, the medallions of the Auditorium, and many busts of well-known men.

THE CHORAGIC MONUMENT.—In the centre of the green lawns on the north front of the Art Building were two graceful little buildings which provoked many inquries. Were they tiny marble summer houses, or what were they? They were replicas of the famous Choragic monument of Lysicrates which stood between the temple of Jupiter and that of Pallas Athene on the Acropolis. It was a part of the famous street of Tripods, where many of these beautiful little edifices used to stand. They were monuments erected by the Athenians in honor of their successful efforts as Choregos, that is supporters and providers of a chorus in a musical contest. Around this especial monument there ran an inscription which stated that the chorus here commemorated was one of boys, and that the event took place 356 B. C. The charming little structure was not quite 30 feet in height, being intended to serve as a support or pedestal for the tripod which the successful singers received as a prize. As a piece of architecture it has always been considered extremely beautiful on a delicate, minute scale. Just below the roof there ran a frieze adorned with figures representing of one the popular legends concerning Dionysius or Bacchus. This was to the effect that he once sailed in the form of a youth with a band of Tyrrhenian pirates who, attracted by his beauty, attempted to sell him as a slave. Suddenly the cords which bound him loosened themselves, and Bacchus assumed the shape of a lion. The pirates affrighted leaped into the sea and were changed into dolphins.

BLACKSMITH.—At the south entrance of the Administration Building, above the group of "Fire Controlled", stood a single figure of a blacksmith. The idea in the decoration of the building was that each single statue having a position above the large groups of "The Elements" should be in some way concerned with the same subject. Therefore this sturdy workman in his leathern apron, with his sleves rolled up, and his collar loosened from his muscular throat,stood as an illustration that fire was now so far conquered as to serve us in our trades. The medieval craftsman rather than the modern was chosen because the simplicity of his garb suited him better to plastic purposes, and he was yet a step nearer to us in human interest than a classic or mythological figure would be. He stood with his back to his anvil, the weighty sledge leaning against it, and some fagots for kindling the fire near his powerful legs. In one hand he held a horseshoe which he was looking at. About his waist ran a leathern strap or girdle,in which were thrust the big pincers he had been using. This was in the most robust style of the clever Austrian artist, Karl Bitter, who had the entire sculptural decoration of the Administration Building in charge. The stalwart mechanic calls irrisistably to mind Longfellow's lines:

"The smith a mighty man is he, with large and sinewy hands;
The muscles of his brawny arms are strong as iron bands."

THE HAWK HUNTRESS.—Another of Karl Bitter's idea's for expressing in a single figure the element Air, was this one of a hunting nymph holding on her hand the hawk used in that ancient sport of falconry, in which medieval ladies took so great a part. The outspread wings of the bird direct one's thoughts to the atmosphere it will cleave in its flight; moreover the peculiarly light, aerial pose of the nymph, hardly resting on one foot, with one arm outstretched to balance her, as if she, too, were about to leave the solid earth, conveys the same idea. Her drapery is of the lightest, most diaphanous kind, and twists and swirls about her as if borne by mountain breezes. Since his work at the World's Fair made him so generally known, other commissions have flowed in upon Mr. Bitter. To him was entrusted part of the modeling of the famous bronze doors of Trinity Church, New York. These have been perhaps unwisely compared with the wonderful Ghiberti gates at Florence, but even if they do not equal that miracle of art, they are very fine in workmanship. They consist of high reliefs, representing scenes in the history of New York, and more especially of Trinity Parish, which has played a large part therein. His most recent work has been on bronze panels for the adornment of the Pennsylvania Railroad Company's train-shed in Philadelphia. They are to illustrate striking events in the history of the most important cities on the line of this road. The first one represents Jean Baptiste Point au Sable, the first resident of Chicago, defending his family against an attack of Indians.

LAND TRANSPORTATION.—The scheme of decoration of the Transportation Building included groups symbolizing the inventions that have made possible the advances in this department of modern industry. Thus "Land Transportation" typifies the locomotive itself. The central figure stands enthroned upon the front of the engine as upon a pedestal, a happy and original idea. The radiating lines of the steel work, and the chains which form festoons from the centre are capable of a very decorative treatment. The goddess, if so she should be called, bears in one hand a small model of a locomotive, while the other rests upon the lever, ready for action. She is partly armed, wears a helmet on which perches a dragon, a coat of mail on which are wrought various devices appropriate to the genius of locomotion, aud bears on her breast-plate a flying figure of Fame. Her body is apparently drawn up to its greatest height, tense, energetic, every muscle rigid; her eyes gaze steadfastly in front of her, her lips are slightly parted. Evidently she is absorbed in the importance of her task. Seated at her feet at the left is a youth holding a sheaf of wheat ; this, in connection with the beehive at his rear, is indicative of industry and wealth. The third figure is Mercury, the god of speed, holding a mechanical device in one hand and a money bag in the other. The whole group tells plainly of the close alliance between means of transportation, prosperity and wealth. The sculptor is John J. Boyle of Philadelphia.

NAVIGATION.—In front of the Transportation Building one might, like Browning's hero, "choose land-travel or sea-faring" and the natural companion-piece to the locomotive group was the nautical one. It consisted of a central female figure standing erect on the prow of a ship ; in one hand was the sextant which determines its position while the other held the wheel which guides its course. At her feet on the left was a helmeted figure of Conquest, grasping the sword and laurel of victory ; on the right that of Commerce with the caduceus—the serpent-wreathed rod of the God of Trade—held sceptre-wise in one hand and in the other the horn of plenty. Early navigation was for purposes of war, subjugation and plunder ; to-day, as in this group, conquest holds a subordinate position relative to commerce. The sculptor, John J. Boyle, made his plastic allegories plain to read, and completely expressive of the great building they adorned. Notice the genius of Navigation herself, how regal her air, how fine the flow of her abundant robes. Her stately head is circled with marine forms as with a diadem, and an ornament formed of intertwined dolphins confines her draperies below the bust.

THE VICTORY OF CERES.—The architects of the Agricultural Building, the richest and most ornate of all at the Fair, were the New York firm of McKim, Mead and White. Larkin T. Mead, brother of one of the architects, and a distinguished American sculptor of the older school, was called upon to furnish the decoration for the pediment. This he executed in Florence, where he then resided, and the work was shipped to America by the veteran artist with full confidence that it could challenge comparison with any other work on the grounds. "The Victory of Ceres" was the fit title selected for this work, admitting as it did of the presence of nearly all the gods of Olympus, so that the whole triangular space to be filled could be occupied with figures standing, seated or reclining, according to the height of the limitations allowed them. Ceres herself is the central figure, and holds in her left hand a sheaf of wheat and in the right a pastoral crook. Fronting her throne are two chubby little cupids, and ranged in succession at the left are figures of Flora, goddess of flowers; Bacchus, god of the vine, with his feet in the lap of Silenus, who, intoxicated, is reclining in a chariot drawn by tigers; two other satellites, a Bacchante and a Faun, escort him, discoursing sweet music on pipe and cymbals. On the opposite side of the pediment may be seen Mercury with his wand of commerce; Proserpina, goddess of the seasons; Pomona, goddess of fruits, seated on a throne overhung by apple branches; Triptolemus, the fabled patron of husbandry appears in his dragon-drawn car; Priapus with a lamb, and other lesser characters. Under the influence of Ceres all are having a gladsome time of it, emblematic of the rejoicing which the harvest everywhere inspires, in our own time sedately expressed by the festival of Thanksgiving. It is the season of which the poet sings:

"There's merry laughter in the field,
And harmless jest and frolic rout;
And the last harvest wain goes by
With its rustling load so pleasantly
To the glad and clamorous harvest shout."

THE TRIUMPH OF INVENTION.—This pediment of the Palace of Mechanic Arts is almost inevitably compared with that of the Agricultural Building. Like that it also contains numerous figures so disposed as to fill the triangular space above the eastern entrance of the building. Here, a more modern subject than the gods of Olympus, is dealt with. The culminating point is the imperial figure of Columbia seated on her throne, bearing in her right hand the sword of justice and in her left the palm of peace. At her feet Commerce, wearing the winged cap of Mercury, pours plentiful gifts before her. Minerva at her side offers wreaths of laurel. At the right and left of the centre are groups of inventors, scholars and mechanics; the printing-press in operation, the smith at work and so on. At the two extremities of the pediment lions held by naked children are emblematic of Nature in her pristine force controlled by man. The sculptor is M. A. Waagen, who had charge of all the decorations of Machinery Hall, with the assistance of Robert Krauss and Robert Bringhurst. The latter modeled those sturdy little blacksmith cupids who, girt with leathern aprons, and armed with hammers and pincers, plied their trade above the windows of the north and east sides.

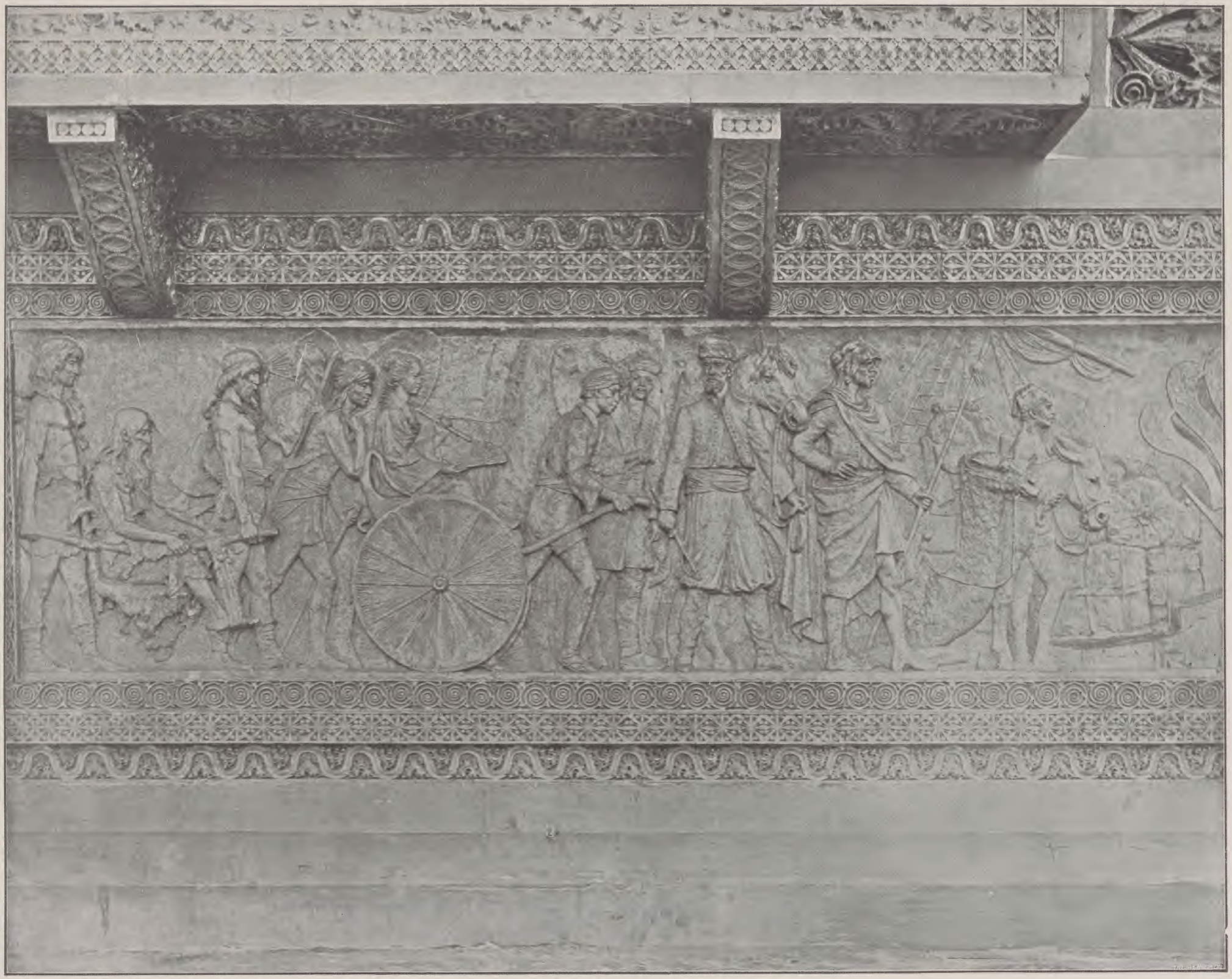
THE STILL HUNT.—By Edward Kemeys, was one of the most notable of the animal groups at the World's Fair. It stood, or rather crouched, at the northwestern corner of the bridge over lagoon opposite the west entrance of Manufactures and Liberal Arts Building. It is the figure of an American panther and was thus placed, as were all the animals for bridges executed by Kemeys, to indicate that in some way it was watching the approaches to the same. In fact, the gathering of the immence muscles, the limbs tremulous from restrained impulse, and the fierce, concentrated gaze, all tell their story, and leave no doubt in the beholder's mind of the spring which will hurl the great cat upon its prey. That all sculptural works were equally intelligible, even to the illiterate observers, is perhaps a consummation too precious to be desired. And yet a very shrewd American has said: "There never was a real art that did not spring from the people, that was not fully shared in by the people, and that did not belong to the people." Edward Kemeys is the pioneer of animal sculpture in America. His genius has called out the strongest praises from Julian Hawthorne and many other critics. His works have been successfully shown in Paris and London as well as at every important exhibition in America. He has, indeed, been compared to the great Barye, that giant of French art, whose extraordinary genius chose the same line of expression. This particular work of his has been especially admired, and was not lost with the close of the exposition, but, repeated in enduring bronze, crouches fiercely above one of the drives of Central Park, New York. Works of his are also to be seen in Fairmount Park, Philadelphia, and in many of our principal cities. His strength is due to his intimate knowledge of animal life and forms, for with the keen insight of the artist he combines the observation of the sportsman or naturalist.

JAGUAR.—The feline tribe have always been favorites among the artists. Delacroix, the Frenchman, painted them superbly. At a later date Briton Riviere and Swan, the Englishmen have built reputations upon them. Barye and Cain modeled them over and over again, leaping upon their prey, bearing it down, strnggling with some animal equal to themselves in fierceness and muscular power, or glutting their savage appetite upon a torn carcass. Kemeys too has treated the same subject. His great panther cats, male and female, appeared on opposite sides of one of the bridges. On another, A. P. Proctor, the latest artist to follow in the footsteps of these great men, had his jaguar pair. The one here represented is standing erect and defiant, one paw upon its prey, the head lifted attentively as though scenting danger, the tail stretched out as if about to lash its sides. This jaguar had not as careful a finish as some of the artist's other works, but was preferred, perhaps for that very reason, by himself and other brothers of the craft. His aim was to use masses rather than details in producing effect and expression. In order to do this successfully an artist must know his subject well ; it is not possible to decide what to leave out, unless it is also thoroughly known what might have been put in. To the close student of nature, the scientist and lover of animal life, it will be interesting to note the differences between these two specimens of the great feline tribe. The shape of the head, the length of the powerful paws,and many slighter diversities will be observed, in spite of the general racial resemblance between Kemeys' crouching panther and Proctor's standing jaguar.

CERES VICTORY.—The charming nymph who, palm in hand made, a gracious gesture of invitation above the main entrance of the Agricultural Building, seemed too young for the mature queen of harvest, nor has she any of that goddess's attributes. She has been, however, generally called he Ceres Victory. She is perhaps a maiden attendant upon Ceres. heralding peaceful triumphs over fields golden with grain rather than red with slaughter. In the vast amount of sculpture required for the Agricultural Building everything had to express peace, plenty, rejoicings and fertility. Not to repeat himself, not to execute anything trivial, hackneyed or unmeaning must have taxed the invention of Mr. Martiny, who was responsible for all the statuary on the building. He had nearly as many groups to execute as had Mr. Bitter for the Administration Building, without as great a choice of subjects. Therefore he wisely contented himself with creating shapes of beauty, satisfying to the eye and conveying to the mind thoughts of abundance and festivity. This figure is typical of his style, classic, with a modern Franco-American classicism, a slender, willowy, girlish creature with a winsome youthful face, with transparent drapery clinging to her form in thin folds. The outstretched arm above the bent head continues the forward curve, like half an arch, that makes itself felt throughout the figure, and the vertical line of the palm lends it stability. Martiny is still a young man; if he continues as he has begun our older sculptors will have to look to their laurels. Already it is said that no one else has so fine a feeling for decorative requirements, so sure and restrained a taste, so graceful a touch.

VICTORY.—There were probably a dozen different ideas of victory at the Fair. This particular one was repeated thirty odd times on the roof of the Palace of Mechanic Arts. It represents an angelic being resting lightly on a globe, with both arms extended, offering laurel wreaths. Her own head bears its crown, and her expanded wings and outstretched arms made numerous points which were intended to break the monotony of the roofs. The figures have no connection with the character of the structure on which they were placed except as graceful finials of the towers. They were the work of Robert Krauss of Boston. They differ from the rest of the statuary in the Fair in being constructed not of staff but of sheet copper, like the Diana of the Agricultural Building. This was a much more durable material than staff, equally inexpensive and not as heavy. Had they been in staff the weight of these Victories would have been more than the building could support. The services of W. H. Mullins of Salem O., were required to execute them in copper. The use of that metal was an experiment which has proved so succcessful that it will probably be repeated in any statuary desired for similar positions. It is practically indestructible, so that quite a number of these figures survived the many conflagrations of the Fair Ground.

MODERN TRANSPORTATION.—On the north side of the Transportation Building was a relief showing modern methods of travel. There were sailors under the command of an officer raising freight up the side of the vessel by the means with which modern invention has made labor easier. There was a locomotive also showing in the background, and a group of travelers by rail. These were a young couple and an old man, very carefully worked out in every detail of dress and accessories, even to the parasol carried by the lady and the roll of rugs in a shawl strap in the hand of the old gentleman. They were followed by porters wheeling luggage along in rather dangerous proximity to the passengers, as may be seen in any of our great stations. All around the bas relief there ran a frame of moulding in intricate geometric patterns. This was highly decorative, and by some critics actually preferred to the figures which it enclosed. It was the work of Messrs. Adler and Sullivan, the architects of the building, who by the way have so frequently introduced a similar style of decoration on buildings of their design, that it has become almost equivalent to their signature or sign manual. The two bas reliefs showing ancient and modern methods of travel were by idealists considered prosaic, but when the character of the occasion and the uses of the building are taken into consideration, they seem a very appropriate decoration. The sculptor was Mr. John J. Boyle of Philadelphia.



ANCIENT TRANSPORTATION.—On either side of the golden portal of the Transportation Building were large bas reliefs, showing the gradual progress of transportation from ancient to modern times. In the frieze at the south side of the entrance could be seen first, the rude litter of he mountaineers, the most primitive method of travel; then a chair carried on the back of an Indian, as is done to this day over the mountains of South America; then the jinrikisha, in which the Japanese ladies take the air, drawn by their humbler compatriots. This was followed by the dromedary of the Bedouin, the horse of the Arab, and the series concluded with the highest type of ancient civilization, the Grecian galley. In this the artist availed himself very successfully of the varied racial physiognomy, and of the different national dress; the skin-clad primitive man is followed by the Arab in full trousers, sash and short jacket, and he again by the Bedouin, with the ever graceful drapery worn in scriptural times, and worn to this day. The curved prows of the galleys, the round wheel of the jinrikisha,and the whips and shafts and various purtenances of these different equipages were all used skillfully to heighten the decorative effect. The sculptor is John J. Boyle of Philadelphia. Mr. Boyle is the artist of the fine Indian group which adorns Lincoln Park, Chicago. He has work also in Fairmount Park, Philadelphia, and has contributed to exhibitions both in America and Paris.

TRADITION.—Above the pavilion of the Administration Building Karl Bitter, the sculptor who had charge of its decorations, placed groups representing the characteristic qualifications of the American nation, such as heroism, love of liberty, etc. The one here illustrated is that of "Tradition." It represents an old man, sage or philosopher, instructing an eager boy at his knee in the legends of his race. The instructor is seated in a chair of curious fashion, its two arms finishing in the carved heads of rams, such as were used in the sacrifices of the temple at Jerusalem, and indeed in nearly all religious offerings of the older nations. Several large volumes lie disregarded at the foot of the sage, showing that oral teaching and the transmission of knowledge from generation to generation verbally, was relied upon rather than the pages of books or manuscripts. Perched upon these archives is a raven; at the left of the prophet is a globe. These two are representative of the transition from tradition to history. The raven itself is probably allegorical of the fact that though it can form the sound of speech, yet it cannot, like the youth whom the prophet is instructing, employ it for the benefit of the human race.

DILIGENCE.—On the north-west corner of the Administration Building stood the beautiful group called " Diligence " by Karl Bitter. It represented a woman spinning and turning, without ceasing her employment, to answer the question of her little boy. The child bears in his hand a cornucopia full of fruits. The idea of the artist evidently was that by diligence all of our needs could be supplied. The child apparently questions his mother on the subject ; one little hand is wound about her neck and the pretty lad presses fondly against her. The drapery of the mother is very full and beautiful ; though hardly classic, nor yet medieval. By an artistic license the child is nude, so that the sculptor had the opportunity at one and the same time of modeling the rounded elastic flesh of infancy and also of showing his skill with a fully draped figure. There is a very sedate sweetness about the figure of the mother, her whole attitude and expression are so domestic and so womanly that she appeals to many minds which care little for the cold, classical abstractions of nymphs, and goddesses and fates. Karl Bitter is an is an Austrian by birth and only five years resident in America. He has had many important commissions here to execute besides his work at theWorld's Fair. New York millionaires have been prominent among his patrons. He made the figures and bas reliefs for George Vanderbilt's picture gallery, the caryatids for the Belmont tomb and the statues for the famous Marble Villa of the Vanderbilts at Newport.

ANCIENT PLOWMAN.—This is the central figure of a group which was repeated four times on the Agricultural Building. Every decoration of that building had to illustrate the fruits of the earth, harvest, husbandry and similar subjects. This one showed a Grecian plowman, very much idealized. Surely no peasant, even of that nation, so favored by nature, had so commanding a presence. He might have been one of the gods of ancient story disguised as a worker in the fields. He had the "front of Jove himself," a splendid shaggy head full of dignity and strength, a muscular and active figure, about which his drapery disposed itself in those graceful folds of which Martiny has the secret. With one hand he held the handle of an ancient stone plow. With the other he reined in the horses attached to it. Notice the fine sweep of his mantle making a semi-circle over his shoulder. Notice, also the spiral thongs of the antique sandal wreathing up his sinewy leg. Martiny the sculptor was born in Strasburg, Alsace, in 1858 of French parents. His first master was Eugene Doche. For a few years he attended school, but his passion for sculpture led him at the age of 15 to go to work practically in a studio. He came to this country to escape conscription into the German army, and became at once a pupil, and later a valued assistant, of Augustus St. Gaudens. When St. Gaudens, unable himself to execute the sculpture for the Fair which had been requested of him, was asked to name competent men to take his place, Martiny was among his first selections, and the result has more than justified the sculptor's choice.

THE FRUIT GIRL.—Above Karl Bitter's group of "Earth Controlled" stood this single embodiment of the fertility of earth when under the dominion of man; a healthy, smiling nymph with careless drapery dropping from her, holding against her side a basket of fruit. A slight swaying of the supple figure to balance the weight of the basket, adds to its grace. With one hand she is about to distribute these overflowing fruits, emblematic of the generous returns mother earth makes to the cultivator. When one considers the immense amount of sculpture which this single sculptor had to execute, it seems as if his own rich and prolific imagination were kin to the subjects of which he treated. He was born less than thirty years ago in Vienna. There he studied in the Kuntz Gewerbeschule, and the Imperial Academy of Vienna. There too he worked upon the sculpture of the Imperial Museum and other buildings. Five years ago he came to America; his talent found prompt recognition here, and his time has been completely filled with orders. He will probably always be best remembered by the wonderfully abundant and diversified statuary which he lavished upon the Administration Building at the Fair. The sculpture of our Exposition was a school in art—a great object lesson alike to visitors from both sides of the sea. It must always remain to the artists of the Exposition a gratifying thought that they had a share in opening the great book of beauty for the first time to many who had heretofore been absorbed in material pursuits.

ENLIGHTENMENT.—Not only was the Woman's Building designed by a woman architect, but all the statuary which adorned it was the work of feminine hands, those of Miss Alice Rideout, a California girl of nineteen. The group of "Enlightenment" is one of the three which adorned the roof garden, so marked a feature of the building. In this group the winged central figure holds the torch of enlightenment in her left hand. This torch is supposed to be sheddiug its light upon the girl seated at her right side, dressed in the garb of the present day and wearing a student's cap on her head. She looks eagerly upward, her face beams with determination and satisfaction, her book lies open on her knee. She represents the moderm woman. On the other side a female figure seated in humble submission represents the woman of the older type. She is attired in the dress of a matron; her head is downcast, she is busy and industrious, but for her the progress of civilization and the enlightenment offered holds small attraction. Altogether they are somewhat suggestive of the mythological group of "Three Fates." These also were women—women have always controlled the destinies of the world,—and they determined the future of all beings, gods and men, including even Jupiter, the King of Olympus. These groups were repeated about the balustrade of the roof, The pediment over the principal entrance was also the work of this very talented girl.

A KING OF THE FOREST.—This noble figure of a stag, by the celebrated Rosa Bonheur, was one of two paintings exhibited by that lady in the French art section. Even to the untrained eye it shows the wonderful faculty of her brush in imparting expression to the features of animal subjects. The dignity and sagacity of age, the repose of conscious strength, and even the vigilance of a kingly care, may all be plainly recognized in this monarch of the glens looking forth from his leafy tent. The hunter who might dare to slay him would assuredly be guilty of treason to the other denizens of the forest. Neither art nor woman is ever supposed to grow old, but the records betray the fact that Madame Bonheur's age is now among the seventies. Her famous "Horse Fair" was the chief attraction in the Paris Salon of 1853, over forty years ago. It was purchased out of the Stewart collection, just seven years since, by Cornelius Vanderbilt for $53,500, and by him presented to the Metropolitan Art Museum of New York. This will give an idea of the value of the artist's creations. What is deemed her greatest masterpiece, "Plowing With Oxen," was painted in 1849 and is still one of the treasures in the palace of the Luxembourg. She was decorated with the cross of the Legion of Honor in 1865. During the bloody siege of Paris (1870-71) her studio and home at Fontainebleau were spared by special order of "Unser Fritz."

THE ARTS OF WAR.—The four corner pavilions of the Manufactures Building enclosed under their arches semi-circular tympanums or lunettes, which were allotted to four American artists to decorate appropriately. The southwestern pavilion was entrusted to Gari Melchers, a talented American artist, educated in France and winner of many honors there. The subjects that he selected were "The Arts of War" and "The Arts of Peace," but as his ideas developed, insensibly the paintings became such that they were generally and more truthfully described as "Education" and "The Chase." The latter forms the subject of our illustration. It represented a sort of procession of ancient huntsmen. A sturdy fellow in the foreground held two hounds in leash; he was preceded by a group bearing the game they had slain, and followed by other armed men with hunting horns. In the centre on a white steed rode a commanding figure, crowned with laurel, and bearing in one hand a scroll. He had all the appearance of a Roman victor, and his exact relation to this jovial hunting party was hard to determine, except that he beautifully filled the centre of the panel and bound the composition together. As pure mural decoration, this was the most dignified, the most noble and the most scientific seen at the World's Fair. It was in the grand style of drawing, with broad and simple treatment, few accessories, and for background merely the wall itself. Melchers was one of the judges for the awards at the World's Fair, and consequently could not himself compete for a medal. He has, however, won so many similar honors that he could afford to do without this one. Among his pictures which held important places in the Art Gallery will be remembered "The Sermon," the interior of a Dutch meeting-house,—"The Pilots"—old sea-dogs chatting in a tavern,—"Skaters," "Married," and "The Nativity."

MUSIC.—In the southeastern pavilion of the Manufactures Building were two very important decorations by Walter Mac Ewen, called "Music" and "Textiles." That of "Music" represented a classic group at the base of a statue of the goddess of harmony. To the right was a graceful procession of youths and maidens, with pipe and mandolin and song; on the left squatted the god Pan with his shepherd's pipes, and the faun by his side was evidently learning from the oldest master of melody how to discourse sweet sounds through his primitive instrument. In the immediate foreground a small child with his mouth wide open added his share to the chorus about him, thumping a tambourine accompaniment with his chubby fist. The whole was enclosed in an ornamental border of laurel which greatly enchanced its decorative effect. There was a background of luminous evening sky, with suggestions of landscape and figures seen dimly against it, whereas Melchers' panel had merely a flat tint back of its figures. This one was also less severe, less scholarly, less architectural; it had a sweeter, more human grace of treatment. It has been said that Mac Ewen's was a more feminine style than Melchers', partly perhaps because all the personages represented—or nearly all—were women in this painting, and men in the other. Walter Mac Ewen is a Chicago man by birth, has studied in Paris, where he took an honorable mention at the Salon in 1886 and a silver medal at the Universal Exposition in Paris in 1889. Among the best-known of his works is a sort of modernized "Judgment of Paris," in which a young peasant awards the apple to one of three pretty country girls. It is the property of Mr. Albert A. Munger of Chicago.

CHRIST AND THE WOMEN.—A painter of religious pictures has the advantage of dealing with themes dear to all mankind, with types of oriental beauty, and with costumes and scenery of majestic simplicity. On the other hand he must maintain the lofty plane of feelings required by the subject. Alexander B. Goltz was considered to have fulfilled these requirements in "Christ and the Women," one of the notable pictures of the Austrian section. In this three women of very sweet and earnest countenances are grouped about a rude stone bench, listening to the words of the Saviour. They may be that woman of Samaria, with whom he talked at the well, and the companions she afterwards brought to see "a man which told me all the things that ever I did;" or they may be those "which had been healed of evil spirits and infirmities," Mary Magdalene, Johanna and Susanna, "which ministered to him of their substance." Probably the three latter. The beautiful sinner, such a favorite with all artists, occupies the foreground; her lap is full of flowers; a flask of wine or oil of the shape still used in the Orient stands beside her. Her eyes are intently fixed upon the august figure of Christ, in the one heavy, simple garment, worn even to-day by shepherds of Palestine, who is perhaps making clear to her the mysteries of heaven. One companion rests her chin upon her shoulder; another leans her finely-moulded arm upon the stone parapet; all are deeply absorbed. Behind them stretches the cloudless sky, and long, low hills of the Holy Land. Another work by the same artist is "A flower girl of Constantinople." One notices in both canvases his love of Eastern beauty and of gorgeous color, blended with Teutonic draughtsmanship and composition.

DANIEL IN THE LIONS' DEN.—Briton Riviere R. A. stands as one of the foremost painters of animals in England. Indeed he leads that branch of art in the older school as indisputably as John M. Swan is the chief of the younger men. To an extraordinary gift for delineating animals, he adds a devotional spirit and a love of ancient times which appear combined in many of his pictures, in none more distinctively, perhaps, than in that where the fearless Hebrew prophet confronts the den of lions at the command of the Persian king. As befits one of the three presidents of a mighty oriental monarch, the intrepid Hebrew wears a rich robe, embroidered at hem and throat in Persian characters. His hands are bound behind him as he stands braced for the worst, but hoping for deliverance from on high, facing the savage brutes. His back is turned, and the expression of his countenance can only be guessed at as it is reflected in the crouching forms and baffled looks of the lions. In the foreground lie strewn bones, left from the animals' last meal. The background is one of those solid walls of Persian brick which seem built to last an eternity, adorned with some of their strange hieroglyphics, and pierced by the one low door, whence these fierce captives have issued. The whole scene is as lofty in sentiment and remarkable in character as the artist's "Requiescat" or "Magician's Doorway," both seen in the Exhibition. The former was a dead knight "in all his armor dressed" watched over by a magnificent hound; the latter a tiger and a leopard chained at the entrance to the sorcerer's dwelling.

AN INNOCENT VICTIM.—The pathetic work to which this title applies, drawn from the grim experience of the battle-field, is an oil painting by an American artist long resident in Paris. It is the only subject at this Fair by the artist, Mr. S. Seymour Thomas, and of himself it suffices to state that he is a native of Texas, and has studied his art under such famous French masters as Benjamin-Constant, Lefebvre and Doucet. But this one canvas of Mr. Thomas brought the painter very near to the hearts of all who saw it. The story is as plain as it is saddening. The incident is on the outskirts of one of the later battles in the Franco-German war. The tide of actual conflict has rolled away into distance, and the devoted sisters of charity, with the ambulances of the Red Cross, are searching over the blood-soaked field for those to whom help is not yet too late. While engaged in this holy task one of these two has been caught by a stray bullet. It is a fatal shot, and as she sinks into the arms of her sister in religion the shadow of the death angel falls on her sweet face. The surgeons who have hastened to the spot know that their science is useless. Tears probably dim their eyes as they stoop to listen for the parting sigh. A wounded soldier near by, forgets, in his eager sympathy, that death will soon claim himself. She has given the full measure of that "greater love" that lays down its life for others.

THE SPY.—This striking canvas is from the brush ot Alphonse De Neuville, French artist, patriot and soldier, whose brief but brilliant career was consecrated to illustrating the terrible Franco-Prussian war of 1870-71. He was one of the great trio of contemporary battle-painters; Detaille, and Berne-Bellecour being the two others, while Meissonier was their direct predecessor. Meissonier, however, concerned himself entirely with the wars of the past generation, while De Neuville told on canvas those in which he had himself borne a gallant part. His works have less finish, less careful detail than those of Detaille, together with far more dash and spirit. A Parisian art critic Jules Richard, thus interprets this painting: A squad of German Hussars, while patrolling the region around Metz, during the siege of that city, have met on the highway a brisk looking peasant carrying a locksmith's budget. The patrol stops and questions him, for it is the nature of German troopers to smell a spy in every harmless wayfarer. This peasant is certainly not innocent looking; the trim-cut hair, shaven face and neat mustache suggest the French chasseur. His calm fearless eye and ready answers only serve to confirm their suspicions. He is a soldier, a spy. "It is a case for the staff," exclaims the patrol sergeant, and hurries along his prisoner to headquarters at the Cross of Lorraine, the best hotel in that section. . . . Poor patriot. Poor warm-hearted and gallant soldier. Thy devotion might touch the heart of a tiger, but not that of a tribunal of scientific soldiers. He feels the sergeant's hand on the hidden dispatch. A spy merits death. He will die bravely, he has staked his life and lost it. France the classic soil of heroes has not yet become entirely barren, and then *C'est la guerre*. This painting was exhibited at the loan collection at the Fair. It is the property of Mr. C. P. Huntington of New York.

THE NEW WHIP.—This is one of the most characteristic of the English pictures. It has the brilliant color, the fondness for open-air sports, the anecdotic quality, and the love of children which strongly marks our British brethren, and indeed most of those qualities appeal to a wider audience than that of the British Isles. The whip is the most important official of the essentially British sport—fox hunting. His voice alone is obeyed by the pack, and his authority is despotic over dogs and men in the hunting field. Here, a pretty golden-haired child, probably the spoiled darling of the Master of the Hounds, has arrayed himself in the "pink," as our color-blind cousins call their scarlet, hunting coat. A velvet huntsman's cap tops his sunny curls; the whip, firmly grasped in two chubby hands, is as big as he is, and the fox hounds which crowd about him are certainly much bigger. So he stands pedestaled on a manger, with a pair of spurs dangling behind him on the wall, a picture of English childhood, fair, healthy and spirited, surrounded with all the signs and tokens of an active country life. No wonder that the picture has been a great favorite, and been so often engraved that seeing it in the Art Palace was like meeting an old freind there. The artist is C. Burton Barber, also the painter of "Lieder ohne Worte," both of which were lent to the English Fine Art Commission by William Yeats Baker, Esquire. One of the facts to remember about the English art galleries is the generous way in which they were contributed to by all British connoisseurs, from the Queen down,

THE CLOISTER KITCHEN.—The artist in this case, Eduard Gruetzner, is somewhat given to the gentle satirizing of monk and monastery. He had in the German section another painting called "Monks at Dinner," which might have been the companion-piece to this one. In both the jovial rather than the austere side of the cloistered life is brought before the public. Here we have a kitchen well supplied indeed for the Middle Ages. One good brother sits like an old woman in the chimney corner, engaged in the secular occupation of paring potatoes. The lay brother who serves as cook is showing to his two superiors, well pleased, a fine fish which has perhaps been brought them as tribute by the peasants within their bounds, or presented by some friendly sportsman. So tranquil is this monastic life that a very small incident is magnified into an event, and the prior himself has been called into the kitchen to view the gift. Hand on hip he stands, studying it with the eye of an epicure. No doubt all will relish the addition to their repast. The artist is of what is called the Munich School, distinguished for brown shadows and for extremely accurate and highly-finished work. Notice the perfection of all the detail in the scene. The pots and pans on the chimney-piece, the worn pavement underfoot, the heavily-carved antique table and bench, on which lie the vegetables to accompany the fish, make a group of finely-contrasted color. It would be an error to imagine that cloistered communities are given up to laziness or gluttony. In the Middle Ages, before the invention of printing, the leading occupation in the monasteries was the copying of manuscripts. All historians confess that to them we are indebted for the preservation of the literature of classic times.

THE WASP'S NEST.—A picture which attracted great attention in the French section at the World's Fair was "The Wasp's Nest" by William Adolphe Bouguereau, both from the beauty of its execution and the resemblance which was held to exist between the face of the principal character and that of the far-famed "Jersey Lily." It represents a beautiful girl tormented by a swarm of tiny cupids, playfully persecuting her with their darts. She extends dimpled rosy arms to ward off the cloud of winged pests, but her smile, reflected on all the mischievous little countenances about her, shows that she partly enjoys the sport. Bouguereau is famous for absolutely perfect draughtsmanship, and for the painting of delicate flesh tones. He nearly always chooses a subject which allows him to exhibit these strong points. This fair nymph, or classic maiden, is placed among woodland surroundings which bring out the luminous tints of her skin; in the background is a legion more of little cupids; in the foreground one daring fellow is at her very feet. His own little fete infantile and dimpled were a fine example of the master's skill with the brush. Bouguereau is one of the leading French artists of the old correct academic school, now temporarily obscured by the new lights of impressionism. In his own country he is now "hors concours"—not allowed to compete—he has taken so many honors. He began in 1850 with the grand prize of Rome, a traveling scholarship which the government bestows on the most talented student of the year. He is now a member of the Institute and commander—the highest rank—of the Legion of Honor. He has been the instructor of many brilliant American artists. This picture was one of three sent to the Fair and is now the property of Mr. Chas. T. Yerkes of Chicago.

THE WOMEN AT THE TOMB.—This is one of the rare paintings in which Bouguereau, that master in the art of rendering exquisite nudes, has departed from his usual subject. Here all the figures are draped. They represent the three holy women of gospel story, who, coming to the sepulchre "very early in the morning, while it was yet dark," were told by the angel, "He is not here; He is risen." As befits the solemnity of the subject, the coloring is extremely sober and rich. The enveloping drapery hangs in heavy, carefully studied folds. Of two figures, only the profiles show; profiles extremely delicate, thoughtful, almost severe; the third has her back turned in a kneeling attitude, with one hand on the great stone which had closed the mouth of the sepulchre. The vertical lines of the entrance to the tomb bind the composition together in a rigid architectural manner, suitable to the dignity of the theme. All the light shines from the angelic vision within. As usual the drawing is impeccable, for the artist's severest critics (and he has many in these changing times of modern ideas in art) admit that no one has ever excelled him in beauty of line, and in academic drawing. Another religious painting by Bouguereau shown at the Fair was "Our Lady of the Angels," representing the Virgin surrounded by ministering spirits. Bouguereau has taken so many honors at every international exposition that the telling of them is tedious. In the Centennial at Philadelphia he was awarded a medal. Unfortunately at the Columbian Exposition our system of awards was such that many nations refused to submit to it, the French among others. Thus it happened that the people who stand admittedly first in art, and who made the most generous contribution to the success of our Fair reaped no return from us but a lawsuit for their property destroyed by fire.

ON THE YACHT "NAMOUNA."—Nearly sixty years ago a plodding and thrifty Scotchman, who had started an enterprise in New York journalism, sold the early issues of his newspaper over a counter formed of planks that rested on two empty barrels. At his death, in 1872, he left many millions of dollars and his son and namesake succeeded him as proprietor of the New York Herald. The younger Bennett has been sailing ever since on summer seas. He is by no means a drone, or mere pleasure-seeker, but his tastes have been sportive and his chief enjoyment is found in yachting. His schooner "Henrietta" won an ocean race. He was also owner of the "Dauntless." On more serious lines he sent Stanley into the heart of Africa, provided the "Jeanette" polar expedition and helped to lay an Atlantic cable. Above is a scene on the deck of his steam-yacht "Namouna," a sumptuous pleasure craft on which he is wont to take his friends through the classic waters of Europe. They are mostly young Americans of position and refinement. The gifted painter, J. L. Stewart, of Paris, has evidently been once in the party. With wealth, health and leisure at command they might fittingly sing with the corsairs :

" O'er the glad waters of the dark blue sea,
Our thoughts as boundless, and our souls as free ;
Far as the breeze can bear, the billows foam,
Survey our empire and behold our home ! "

CONGRESS OF BERLIN.—Everyone loves a historical painting; everyone likes to see portraits of the distinguished men of the time in their habit as they lived, and with their proper surroundings authentically shown. Naturally there was nearly always a crowd around Professor Anton Van Werner's "Congress of Berlin" in the German section. Here were portraits of all the diplomatists and generals of Europe painted from life as they appeared in drawing up the famous treaty of Berlin in 1878, after the close of the Russo-Turkish war. That was a checkered game on the board of European politics, one in which Russia made a big move nearer to the goal of her ambition on the Bosphorus, one in which all the skilled players of the period took a part. Bismarck occupies the centre of the picture, Von Moltke may be seen on the left with Prince Frederick Charles leaning over his chair, and the Earl of Beaconsfield (D' Israeli) bowing before him, other notabilities will be easily picked out. They are absolutely correct in every detail of uniform and decoration. The artist was a favorite of the old Kaiser Wilhelm, for whom he painted on a large scale the proudest moment of his career, his coronation in the Hall of Mirrors at Versailles. He also executed a very successful cyclorama of the battle of Sedan, which has been for years one of the sights of Berlin, and which the Emperor forbade to be removed even temporarily to any other city.

THE PALM OFFERING.—One of the most admired paintings in the British section was that called, with a sort of double meaning, "The Palm Offering." It represents an oriental mother, perhaps one of that multitude who followed the Saviour into Jericho, strewing palms and shouting "Hosanna;" a simple, stately figure, clad in one garment, with a light eastern embroidery about its hem and loose sleeves that fall away from the rounded arm bearing a little child,—one of those perhaps who were invited to "come unto Me." Her face is beautiful with the mysterious and subtle beauty of the sphinx, and the eastern head-dress recalls that sculptured enigma. Long ornaments of coins and beads fall on her low brow and her wrists are encircled with wide bands of gold. In oriental countries even now the women are extremely fond of jewelry; which is moreover considered a safe and portable method of investing property, so that even the poorest can adorn themselves richly. The picture is the property of Merton Russell Cotes, F. R. G. S., who lent it for the Exhibition, and was painted by Frederick Goodall, R. A., an extremely popular English painter. His other painting in the Art Building was also on a religious subject. It was called "By the Sea of Galilee," and will be remembered as a very large one, introducing many figures of the populace who crowded about the steps of the Saviour and his disciples. It was, however, not considered as beautiful as this with its one majestic figure, its deep sentiment and the fine Syrian landscape in the background.

READY FOR THE GARDEN PARTY.—This charming girl with her wide, shady hat, her elegant toilet, and her smiling lips, is thoroughly typical of the dainty, seductive Parisiennes to whom their compatriot, Jules Machard, has dedicated the best efforts of his brush. He excels in the rendering of lustrous fabrics, waving plumes, jewels, embroidery, flowers, velvets, and all the dainty accessories of the toilet of a fascinating girl, so that it has sometimes been objected to him that his best efforts might be taken for the creations of Worth or some other high priest of fashion. Yet with all his dexterity at representing costly fabrics, he never forgets to subordinate them to the beauty of the face and form he is portraying. Therefore, his women are real flesh and blood women, albeit of the most elegant type, and not dressmaker's dummies. What one thinks of in looking at this picture is the bright, arch face under the feathered-hat, the light, youthful form in the extremely modish costume, and the whole atmosphere of expectant pleasure which breathes from it. Machard was born at Sampans, France, and was a pupil of Signol and of Baille-In 1865 he won the Prix de Rome; he was awarded medals in 1872, 1878, and 1889. He is a member of the Legion of Honor.

THE MAN WITH THE HOE.—This, like all the works of the famous Jean Francois Millet, deals with the hard-working French peasant, and represents him as he is, gaunt, clumsy, weather-beaten, limited morally and intellectually to day after day of physical labor until he is little

"Better than sheep or goats,
That nourish a blind life within the brain."

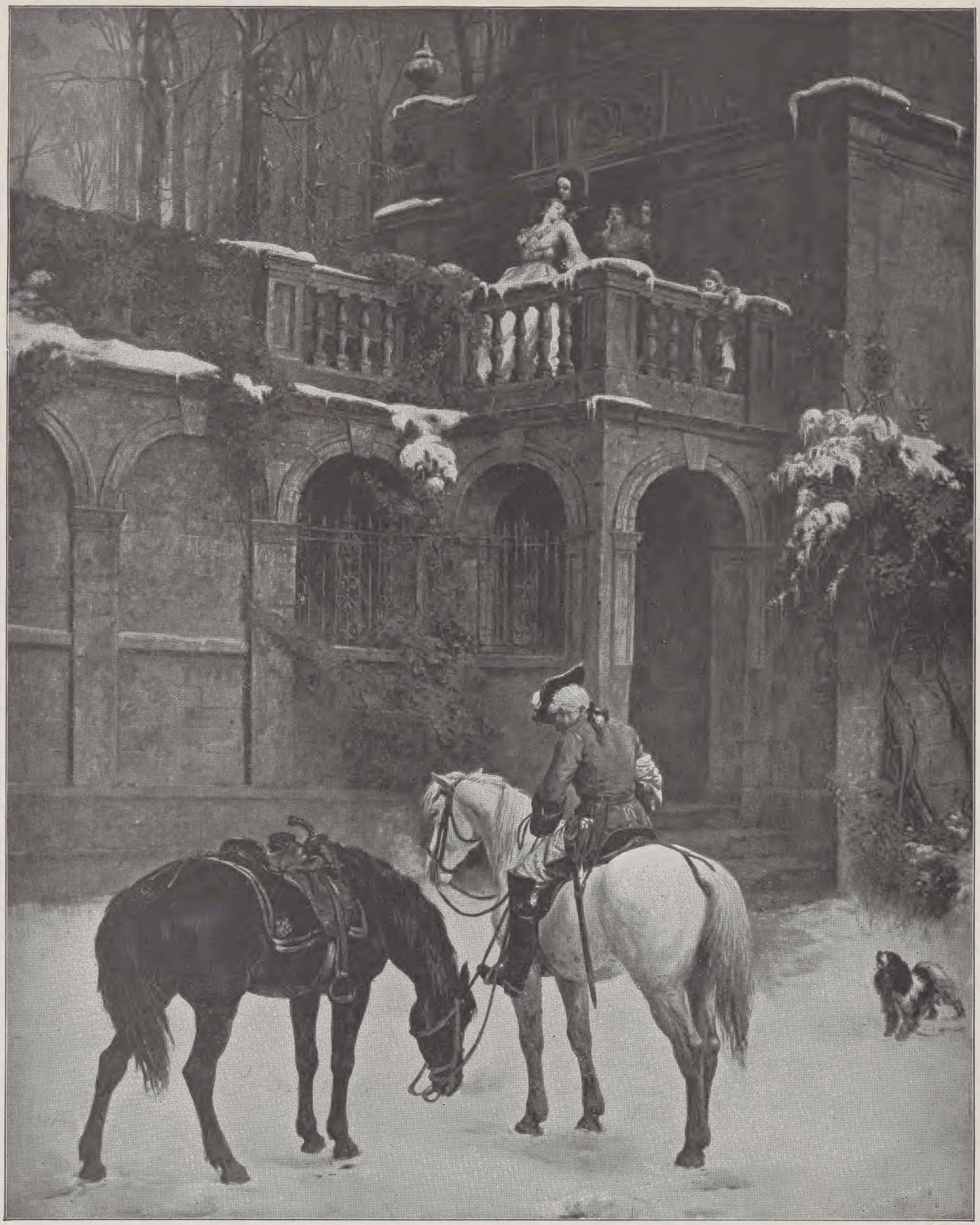
A clever critic and artist once said of this picture, "All of Zola's 'La Terre' is in it. All the cruel, unceasing, narrowing struggle between man and nature." Showing this, with perfect truth, the artist also shows the uncomplaining patience that lends dignity to the hopeless struggle. Perhaps no picture that Millet ever painted made such a sensation in Paris as did this one. This nearly exhausted peasant, leaning for a moment's rest on his hoe, open-mouthed, panting, brutish of face, yet with great muscular power, all tell of the hard-pressed animal. It conveyed so terrible a truth about peasant life that the Parisians were afraid of it. They thought Millet was a communist, an anarchist, a man of whom society should be afraid, and they would have none of him. For a long time after the painting of this picture he could not get his works admitted to the Salon. Yet it is a most beautiful expression of a terrible fact. The color is fine, the atmosphere and the effect of distance cannot be surpassed. It was exhibited in the loan collection of foreign masterpieces at the Fair and is the property of Mr. William H. Crocker of San Francisco.

GIRLS IN PROCESSION.—A large number of the paintings in the foreign galleries were concerned with religious celebrations, touching and picturesque, but entirely strange to American custom. Any number of Britanny "Pardons" were shown; pilgrimages accompanied by some of the features of a country fair. One of these was painted by Jules Breton. Another of his pictures represented a flock of young country girls, about to take part in some sacred procession, perhaps that of their first communion, or one in honor of the Virgin. He has shown them coming in little parties, across the fields and over the hillsides, at early morning. They are all clad in white and modestly veiled, as girls taking part in these celebrations always are, and they have branches of lilies, the Virgin's flower, in their hands. A little girl going in front has a basket of flowers; others, coming up the slope of the hill, bear the banner of whatever society they represent. The beauty of the picture lies in its early morning light, which touches the folds of the simple gowns and sifts tenderly through the white veils. Breton has devoted himself almost entirely to the portrayal of peasant life. He is a more modern, a more sentimental Millet. His figures are not so sternly, tragically true to life, or, rather they deal with the less bitter, toilsome side of rural France. It may be remembered that a picture by Breton, not unlike this in its subject, brought one of the highest prices of modern times—$25,000 at a sale in New York, where it was purchased by a Canadian statesman.

ROMEO AND JULIET.—The empire of true genius is universal. This is well illustrated in the fact that the "Romeo and Juliet" above, which has the rich glow of Latin fancy, is the exhibit of a Russian artist from the far-off city of Moscow. His name is Constantin Egorovitch Makovsky, and he is represented in the Art Palace by three other pictures, all similarly dainty in topic and treatment. It is a circumstance worthy of note that the art and literature of Russia, long styled the "barbarian empire of the North," are compelling year by year a warmer recognition at the centers of taste and culture. This vision of the daughter of the Capulets is worthy of the most famous studios of Paris. One may imagine her in the very utterance of that exquisite apology, so delicate and yet so candid, which she makes to Romeo after the admission of her generous and all-confiding love:

"Thou knowest the mask of night is on my face;
Else would a maiden blush bepaint my cheek;
For that which thou hast heard me speak to-night.
Fain would I dwell on form; fain, fain deny
What I have spoke. But farewell compliment!"

PSYCHE AT NATURE'S MIRROR.—In the extensive display of German art, which contained many great and ambitious works, there was scarcely one of the lesser paintings more admired than this tender episode of Psyche. It is from the studio of Prof. Paul Thumann, of Berlin, an artist who had his primary training in Munich and has since become renowned as an illustrator of Teutonic poesy and legend. Psyche was a beautiful mortal with whom Cupid fell in love. The god told her she was never to seek to know who he was; but she could not resist the curiosity of looking at him as he lay asleep. Having lighted her lamp she discovered with rapture the identity of the son of Venus. In her excitement she let a drop of hot oil fall on the sleeper's shoulder, who awoke, upbraided her for her mistrust, and vanished. Psyche gave way to the most passionate grief, and wandered about for some time, during which she realized her own great beauty by looking into a placid fountain. Cupid invisibly comforted the hapless maiden and finally married and raised her to immortality. Her name signifies "the soul," and she is generally represented with the wings of a butterfly, to intimate the lightness of the soul, of which the butterfly is the symbol Her story is understood to signify the progress of the human soul through earthly passion and misfortune to celestial happiness.



THE EMPTY SADDLE.—The riderless battle charger, with the royal crown embroidered on his saddle blanket, tells plainly a tale of a gallant life lost. The returning friend, his head bowed in grief, wears the cocked hat and powdered wig of the Georgian period, and the scarlet coat of the British army. He is evidently a survivor of the fray ; returned with crushing tidings to the house of mourning. On the terrace of a baronial hall you see the wife or sweetheart fainting in the arms of an older woman ; wife, most likely, for a small child leans over the balustrade, pleased with the gay goat of the soldier, and all unconscious of the sad tidings he bears. Earth and ground and bare trees are swathed with snow, as befits a scene of desolation. A small dog of the faithful spaniel breed lifts his head and howls, as dogs are said to do on the approach of calamity. The architecture of the house and the uniform of the messenger of woe date the story in the romantic period of the wars of the Pretender. The picture was one of the most popular ones in the English section at the World's Fair, combining every element of the picturesque with a plainly-told romantic tale. The artist is S. E. Waller, of London. He also painted the charming " One and Twenty " hung in the same room, which was the property of Geo. McCulloch, Esq., the Australian millionaire and connoisseur. Mr. McCulloch loaned fully half a dozen of the gems of the English gallery, and was asked for more from his matchless collection, but begged to refuse one or two pictures recently purchased, which had not yet been placed under his own roof, they were so often borrowed for exhibition purposes.

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